NEWS: PANASONIC TOP-END LUMIX CSC



NEX-7: NOT THE LEICA M9 IT MIGHT EVEN BE BETTER!

Saturday 19 November 2011 Saturday 19 November 2011 CANON FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!

EOS-1DX

Canon's surprise next step: new sensor, new processors and resolution shock



SONY NEX-7 FULL TEST

PAGE 49

The highest resolution APS-C digital camera we've ever tested



HOW METERING WORKS

Understand your camera's metering system and improve your pictures



ANIMALS IN THE NEWS

Wildlife from a press photographer more used to covering conflict

Now available — Lumix GF3



purchased, see website for full details. Offer ends 31.12.11. Participating dealers only, while stocks last.

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Amateur Photographer For everyone who loves photography

THE FIRST Italian words I ever learned, after birra, of course, were musical terms that indicated how ferociously I should blow into my trumpet. It was a surprise that such an instrument of discomfort for those who lived close by should at any time be played at anything other than its loudest. I became convinced that it was our neighbours who had crept into the house and written piano and pianissimo on my music just to shut me up.

With maturity, though, I began to understand that there are other reasons for playing an instrument quietly, and that the peaks and troughs of volume are there to express emotions through sound. With our voices, too, we shout when excited or anary, and

whisper to be secretive or even threatening.

In photography we have no sound, but perhaps the element of our pictures that relates most closely to volume is brightness. We can choose to play the scene darkly or brightly, or even moderately with a middling puff of the cheeks. Dark images carry mystery, doom and sophistication. while bright ones show positivity, optimism and open-handedness. Exposure is not what your camera makes it, but a definite tool for the conveyance of atmosphere. Use it, and do so with feeling.

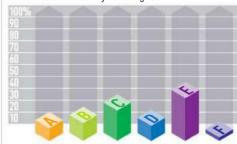


Damien Demolder **Fditor**

THE AP READERS' POLL

IN AP 29 OCTOBER WE ASKED...

Will film ever feature in your life again?



TUU ANSWEKED	
A Yes, and that is all I shoot	10%
B Yes, I'm half film and half digital	14%
C Every now and then	25%
D I will dip back in later	12%
E No, I'll never use it again	36%
F I've never shot on film	3%

THIS WEEK WE ASK...

Do you ever use exposure compensation?

VOTE ONLINE www.amateurphotographer.co.uk

NEWS, VIEWS & REVIEWS

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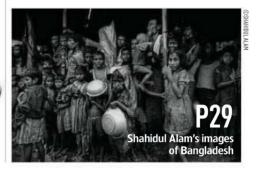
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Jade Lord talks to Bangladeshi photojournalist and social activist Shahidul Alam about spending 30 years charting the artistic, social and political intricacies of his country, and why he thinks photography can be a vehicle for reform



HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurohotographer.co.uk/spotlight for details, We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU AP Editorial Telephone: 0203 148 4138 Fax 0203 148 8123 Email amateurphotographer@ipcmedia.com AP Advertising Telephone: 0203 148 2517 Email lee morris@ipcmedia.com AP Subscriptions Telephone: 0845 676 7778 Email ipcsubs@qss-uk.com AP test reports Telephone: 01707 273 773 www.testreports.co.uk/photography/ap



Canon EOS-1D X

With the launch of the EOS-1D X. Canon has now merged its two professional camera lines. Having handled the camera, Richard **Sibley** gives his initial thoughts on this full-frame, professional DSLR

INTENDED to replace both the fullframe, 21.1-million-pixel, studio-based Canon EOS-1Ds Mark III and the APS-Hformat, 16.1-million-pixel EOS-1D Mark IV press model, the forthcoming EOS-1D X is designed to be something of a master of all trades. While many photographers will no doubt be rather surprised that its 18.1-million-pixel resolution is less than that of the EOS-1Ds Mark III and the EOS 5D Mark II, there is in practice only a slight difference in image size of less than 10%. Printed at 300ppi, images from the new Canon EOS-1D X measure 43.89x29.2cm, compared to 47.54x31.70cm using the 21.1-million-pixel sensor of the other

There would appear to be good reasons for reducing the resolution, the most obvious of which is to increase the size of the photosites. This allows more light to be captured, which in turn can improve dynamic range and reduce image noise. As such, the photosites of the EOS-1D X sensor are 21% larger than those of the EOS-1D Mark IV. It is also the first fullframe sensor to have gapless microlenses. Again, these ensure that no light hitting the sensor is wasted and as much as possible is directed onto the photosites. Canon claims to have opted for 18 million pixels because it produces less moiré patterning than a higher-resolution sensor. The entire sensor and its various components were developed

- 18.1-millionpixel, full-frame sensor
- Dual Digic 5+ processors 2fps burst rate
- (14fps highspeed mode) 61-point AF with 41 cross-type including 5 dual
- cross-type 1000-pixel RGB metering system
- 1.024-million-dot LCD screen

entirely in-house by Canon, giving the company full control over how the sensor can be integrated with the rest of the camera's electronics.

PROCESSOR

With a shooting rate of up to 14fps, it is vital that data can be quickly and accurately processed by the camera. To achieve this, a 16-channel readout from the sensor feeds information into not just one, but two Digic 5+ image processors. Canon claims these are 3x faster than even the recent Digic 5 processors and offer a 3EV improvement in noise performance. Unfortunately, we were unable to put a memory card into the test model, as there will no doubt be some tweaks made to the image quality before the camera hits the shelves next March. However, the 18-million-pixel sensor, gapless microlenses and powerful processing should all help to keep image noise to a minimum. No doubt this is why Canon is confident enough to set a maximum extended sensitivity of ISO 204,800, and a low setting of just ISO 50. With such a wide sensitivity range, the EOS-1D X should appeal to both action and studio photographers alike, solving the need to have two separate professional cameras in the EOS range.

It isn't just the sensor that has received a new processing system, however. Metering has also been improved, and now uses a full RGB, 252-zone metering system made from a 100,000-pixel sensor. Such a highly specified metering sensor requires a powerful processor, and in the EOS-1D X it has a Digic 4 all to itself. The same component that powers the whole of the Canon EOS 5D Mark II is used in the EOS-1D X solely for the purpose of processing data from the metering sensor.

However, as the metering sensor is now full colour, it is used for a lot more than just metering. Like Nikon's 3D colour matrix system, the metering sensor of the EOS-1D X works in combination with the camera's AF system to produce more accurate and faster focusing. This should work particularly well when tracking a subject, so sports and wildlife photographers should really see the benefit.

AUTOFOCUS

Again, the entire AF system is brand new. It features 61 AF points, with 41 of them being the cross-type. Taking this level of precision one step further, five of the points are actually dual cross-type and are made up of two combined cross-type points. The fact that the cross-type points are now spread across the image frame should improve focusing speed and accuracy when the subject is near the edge of the frame, rather than right in the centre. Combined with a new glass, rather than plastic, element in front of the AF sensor, the new system should be faster and more accurate than previous generations, particularly in low light and when in continuous AF mode.

However, it isn't all good news where the

AF is concerned. The AF module will only work with lenses that have an aperture of f/5.6 or larger, due to the amount of light needed for the sensor to work correctly. This will come as a blow for those wanting to use 2x converters with f/4 lenses, as they will lose 2 stops of light, reducing the lens to an effective f/8 aperture.

The EOS-1D X also features a brand-new mechanical shutter and mirror system. This is said to reduce the mirror bounce and also the shutter time, and Canon quotes that the new shutter is good for 400,000 actuations. Of course, the faster shutter time helps facilitate the new 12fps shooting rate. There is also an option to shoot at 14fps, but the AF and exposure are locked at the first frame as the mirror remains up for the 14 exposures. Again, sports photographers will make the most of these fast frame rates, which will be introduced just in time for the London Olympics next July.

Other notable features lie hidden inside the magnesium-alloy shell of the EOS-1D X. As professional photographers have been requesting for many years, Canon has introduced a gigabit Ethernet LAN port, allowing for data to be taken quickly from the camera's dual memory card sockets.

HANDLING

The button layout has now been improved. Four custom buttons have been added to the front of the camera, replacing the depth of field preview button. These can be programmed for quick access to a number of function, and they are within easy reach while holding the camera. The most appreciated new feature, however, will probably be the second directional control. It works in exactly the same way as the existing one, but rests directly under the thumb when holding the camera in portrait orientation. I found this made it easier to change settings when using the camera, and portrait photographers will certainly appreciate it.

A nice addition to the control wheel on the camera's rear is the new touch-sensitive control. This only works when capturing video, and it allows some video functions to be changed, such as the audio recording volume or aperture. It is adjusted by simply tapping the control. By not having to press and click the button, there is no risk that the camera's internal microphones will capture this noise and record it.

There is a slight increase in screen size from the 3in monitors of Canon's current camera range to 3.2in on the EOS-1D X, but more notably the screen now has a 3:2 ratio so that the whole of the screen can be used to display images. The 1.040-million-dot screen is as bright and as clear as those we've used on other recent Canon cameras and it allows for even fine image details to be reviewed.

The menu system has been given an overhaul,

Right: The Canon EOS-1D X has a second directional control, to the bottom right of the control dial

Below right: The controls on the camera's top plate remain largely unchanged from the Canon EOS-1D Mark IV

Below: AP's deputy editor Mat Gallagher holding the new Canon EOS-1D X





with the AF settings now with their own dedicated menu rather than being tucked away in the custom menu. There are also a number of preset AF settings so that photographers can quickly select one, based on what they are shooting, and then

fine-tune it. The info button on the rear of the camera explains exactly which AF settings are being

used when shooting in this mode, which helps to give a better understanding of how exactly the vast array of AF options work.

Finally, the viewfinder is new. It offers a 100% view, with a 0.76x magnification. Quite frankly, it looks huge when you are using the camera,

with it being extremely bright and clear. Like the Canon EOS 7D, the EOS-1D X has a transparent LCD digital viewfinder overlay. This allows certain features, including the AF points, grid lines and an image level to be shown directly through the viewfinder. These can be switched on and off,

depending on which features are in use. Interestingly, the weight of the EOS-1D X is not listed on the official Canon specifications. It certainly felt quite heavy when holding it, and as a professional camera body with integrated battery grip, it is a big camera. Due out in March 2012, I can't wait to put the Canon EOS-1D X through its paces. It has the potential to be one of the best DSLRs we have tested, but we shall have to wait a few more months to find out.

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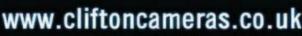
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The 3D1 can record 3D photos and videos in high resolution

Panasonic's Lumix DMC-3D1, page 9

LUMIX

Panasonic unwraps Lumix DMC-GX1 • Admits confused marketing

PANASONIC LAUNCHES GX1 BUT FACES CHALLENGE

PANASONIC has unveiled its new Lumix DMC-GX1 micro four thirds system camera, but admits it still faces a challenge in weaning the mass market off traditional compacts.

'We want to be number one in interchangeable-lens cameras,' said Panasonic UK's Lumix G product manager Barnaby Sykes.

Sykes admitted that, in the past, many consumers may not have realised that compact system cameras (CSCs) were meant for them. 'As brands we have not educated the consumer enough about who they [CSCs] are aimed at,' he said.

Panasonic plans to raise awareness of the benefits of its Lumix DMC-GF3, for example, by briefing shop staff and hiring professional demonstrators.

The move comes as the firm is set to launch a TV advertising campaign for its Lumix DMC-G3 model.

Asked if Panasonic fears a loss of market share in light of Nikon's recent entry into the market, and speculation that Canon may soon follow, Sykes replied: 'It will help to grow the [CSC] format. It can only help us, with the line-up we already have.'

Meanwhile, the GX1 is billed as a 'premium'-level, interchangeable-lens compact sporting a leather handgrip.



The Panasonic GX1, aimed at enthusiasts, will cost around £500 (body only)

In an interview with AP, Panasonic's product planning group manager Michiharu Uematsu stressed that the GX1 is a 'new line'. not a revamped GF3, and offers the photo enthusiast more manual control.

Housed in an aluminium body similar to the Lumix DMC-GF1, and carrying a 16-million-pixel sensor borrowed from the G3, the GX1 will cost £499.99 (body only) when it goes on sale in mid-December.

It boasts a 0.09sec AF speed (compared to 0.1sec on the G3), and maximum equivalent ISO sensitivity of 12,800.

For the first time, Panasonic has included a level gauge, which is also designed to work in portrait mode.

The 318g model (body only, including SD card and battery) also features 'PC-friendly', MP4-format (1920x1080-pixel) video – as well as AVCHD – and a new focusing system called AFF (Auto Focus Flexible), designed to automatically focus on a moving subject, akin to an AF tracking feature.

Four Fn buttons allow the photographer to choose from 25 functions and there is a new mode dial.

Also on board is pinpoint AF, as featured on the G3, and the ability to shoot a burst of 20fps at 4-million-pixel resolution, and 16-million-pixel images at 4.2fps, according to Panasonic. New digital effect options include low-key and toy effect.

Panasonic claims that the 'lens speed' (measuring the readout from the sensor) is 120fps – double that of previous cameras.

An optional 1.44-million-dot-resolution, 90° tilting viewfinder (LVF2) will be available from mid-December, priced £229.

The GX1 will be out as a kit with a standard 14–42mm zoom lens (priced £599.99) and with a 14–42mm G X Vario PZ (powerzoom) optic – the latter not due to go on sale until January, priced £729.99.

Panasonic plans to launch two more lenses next year and will phase out the Lumix DMC-G2 model.

SNAP SHOTS

- The Government has issued guidance to the private security industry in a move that followed months of talks involving AP and other rights campaigners. The four-page guidance, entitled *Photography* and Hostile Reconnaissance, has been drawn up by the Home Office in conjunction with the British Security Industry Authority. For the full story and reaction, see next week's AP.
- A British photographer has pleaded guilty to three counts of sexual assault. Lee Christopher Cropper, 31, of Tottenham, London N4, appeared before Judge Morrison in Court 5 of Wood Green Crown Court on 27 October. The Devon-born photographer, who first pickeď up a camera in 2006, has been remanded in custody. Cropper's clients include celebrities. A date of 17 November has been set for a pre-sentencing report.

NIKON'S FLOOD-HIT FACTORY SHUT UNTIL 2012

NIKON'S flood-hit DSLR factory in Thailand will be closed until January, but full production is not expected to resume until the end of March 2012, the company has confirmed.

'The first floor of all buildings at the premises continues to be submerged,' read the flood update notification dated 4 November.

The catastrophe is expected to cost Nikon nearly £200 million in lost profit.

The water level – which was two metres high – has 'lowered by about

40cm' since its peak, adds the firm.

The plant, at the Rojana Industrial Park in Ayutthaya, has been closed since 6 October.

Water-pumping is not expected to finish until the end of November.

Nikon expects production to 'partially resume' in January and the disaster to cost it 65 billion yen (around £520m) in lost net sales.

Nikon is understood to manufacture around 90% of all its DSLRs and 60% of its interchangeable lenses in Thailand.





Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com

A week of photographic opportunity

Wednesday 16 November

EXHIBITION We English by Simon Roberts, until 19 November at Flowers London E2 8DP. Tel: 0207 920 7777. Visit www. flowersgalleries.com. **EXHIBITION** Landscape photos by Gary Groucutt, until 23 December at Esquires Coffee Houses,

Ambleside, Cumbria



LA22 9BT. Tel: 01539 433 727. Visit www.garygroucutt.com.

Thursday 17 November

EXHIBITION Re-interpretation, Reconstruction and Recontextualisation, by BA (Hons) Photography students, until 8 January 2012 at The Barber Institute of Fine Arts, Birmingham B15 2TS. Tel: 0121 414 6993. Visit www.barber.org. uk. **EXHIBITION** Downtown by Kelly McCann, until 19 November at The Underground Gallery, Charing Cross Underground Station (Exit 9), London WC2N 4HZ. Tel: 0207 379 8828.

Friday 18 November

EXHIBITION The

Photographers 2011, by 50 'master photographers'. until 26 November at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 839 7551. Visit www. chrisbeetlesfinephotographs. com. **DON'T MISS** Children in Need charity events across the UK. Visit www.bbc.co.uk/ pudsey.



Saturday 19 November

EXHIBITION Taylor Wessing Photographic Portrait Prize 2011, until 12 February 2012 at National Portrait Gallery, London WC2H OHE. Tel: 0207 306 0055. Visit www.npg.org.uk. **EXHIBITION** Astronomy Photographer of the Year, until 12 February 2012 at the Royal Observatory Greenwich, London SE10 8XJ. Visit www.nmm.ac.uk.

Sunday 20 November

DON'T MISS The London Photograph Fair (around 45 dealers expected) at Holiday Inn, Bloomsbury, London. WC1N 1HT. Tel: 07802 333841. Visit www.photofair.co.uk. **EXHIBITION** Mick Jagger: Young in the 60s, includes portraits by Gered Mankowitz, until 27 November at National Portrait Gallery, London WC2H OHE. Tel: 0207 306 0055. Visit www.npg.org.uk.

Monday 21 November

EXHIBITION Cabinet of Curiosities by Bill Jackson, until 30 November at Troika Editions, London EC1R 3EA. Tel: 0207 833 2330. Visit www. troikaeditions.co.uk. **EXHIBITION** Shooting on the Front Line: One Soldier's War in Afghanistan by TA Reservist Major Paul Smyth, until 29 January 2012, at The River & Rowing Museum, Oxfordshire RG9 1BF. Tel: 01491 415 600. Visit www.rrm.co.uk.

Tuesday 22 November LATEST AP ON SALE

EXHIBITION The Everest Generation, until 25 November at Hoopers Gallery, London EC1R OAA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk. **EXHIBITION** Other I, includes works of Magnum Photos photographer Alec Soth, until 27 November at Hotshoe Gallery, London EC1N 8SW. Visit www.hotshoegallery.com.



Camera 'ideally suited' to cinematography

CANON WORKING ON NEW FULL-FRAME EOS

CANON has confirmed it is working on a new full-frame EOS DSLR that will incorporate improved video capability.

The development announcement may disappoint photographers who were expecting Canon to release an EOS 5D Mark III at a much-hyped press event in Hollywood, California, on 3 November.

'The new camera will be ideally suited for cinematographic and other highresolution production applications,' said Canon in a statement.

Equipped with a full-frame (35mm)

sensor, the as-yet-unnamed camera will boast '4K video' (using an APS-Hequivalent frame size), according to Canon, which has yet to release further details.

Meanwhile, the company has entered the professional cinematography market with the unveiling of the Cinema EOS System, giving filmmakers access to Canon SLR lenses.

The C300 digital video camcorder (pictured) is equipped with an EF lens mount.

It houses an 8.29-million-pixel CMOS sensor

LEICA UNVEILS 30MM S-SYSTEM LENS

LEICA has announced the 30mm Elmarit-S Asph, an f/2.8 lens for the firm's S-system, which is due to go on sale in December.

The lens will deliver the 35mm viewing-angle equivalent of a 24mm lens and 'opens up a multitude of new opportunities for creative composition'. according to Leica.

Aimed at architectural and landscape photographers - and those shooting the interiors of buildings - the lens is claimed to be 'fully sealed against

Leica has confirmed the lens will cost £4,950.

The lens delivers a 24mm equivalent focal length



SNAP

As we went to press, Olympus fired its vice president Hisashi Mori after an independent enquiry uncovered his supposed involvement in financial irregularities dating back to the 1990s. Former CEO Michael Woodford has now demanded that 'forensic accountants' look into the Japanese firm's past financial dealings. Meanwhile, Olympus has suspended publication of its latest business results in light of its decision to launch the third-party investigation (see News, AP 12 November). The second quarter figures were originally due to be released on 8 November

In the Pentax Q review (AP 29 October), we stated the 2.3in sensor size of the Fujifilm FinePix X10 to be the same as the 1/2.3in sensor of the Pentax Q, when in fact it is significantly larger. Also, the correct website is www.pentax. co.uk, not www. panasonic.co.uk. AP apologises for the errors.

Do you have

a story? Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com

Independently working lenses also shoot 2D

PANASONIC READIES 3D CAMERA FOR XMAS

PANASONIC plans to launch a 12.1-million-pixel 3D camera onto the UK market in time for Christmas. The Lumix DMC-3D1 is due out in mid-December, priced £449.99.

Billed as the smallest 3D photo and 3D video camera with a dual-lens system, the 3D1 features two 12.1-million-pixel CMOS sensors, a 3.5in touchscreen and an HD movie mode

'Thanks to the new ['folded' optics] twin-

lens system, the DMC-3D1 can record both 3D photos and 3D videos in high resolution - 8-million-pixel photo and 1920x1080-pixel video - using the side-by-side method,' said a spokesman.

Panasonic explained that users can capture high-resolution 2D photos and 2D video at the same time, thanks to the two lenses working independently.

This also means photographers can capture a wide scene using one lens and



a close-up with another, for example.

The 4x optical zooms are designed to deliver the 35mm viewing-angle equivalent focal length of a 25-100mm lens.

They are built from 11 elements in 10 groups and contain five aspherical lenses.

The 3D1 boasts a top still-image burst rate of 4fps with AF, and 8fps without AF. Images from the SD memory card-

compatible model can be played back on a 3D compatible TV.

RED ARROWS IMAGE LANDS RAF TITI F

A PICTURE of the Red Arrows has scooped best amateur image in the RAF's Photographer of the Year competition.

Senior aircraftman (SAC) Tim Laurence triumphed in the Amateur Military category with the photo (right). Runner-up was flying officer Owen Cheverton, while flight lieutenant Vik Singh Taak (Voluntary Reserve Training branch) bagged third place.

The overall RAF Photographer of the

Year was SAC Matthew Baker, who works for the photographic unit based at RAF Leuchars in Scotland.

More than 900 images were entered into the contest, which is now in its 22nd year.

An RAF spokesperson said entries were 'not all about fast jets', with many depicting less glamorous subjects such as helicopter crews supplying essential transport.

Head of the RAF, Air Chief Marshal Sir Stephen Dalton, added: 'These dynamic images reflect the extensive breadth of Service life and the critical contribution that our personnel are making to global operations, in particular our support to operations in both Libya and Afghanistan.'

Warrant Officer Mick Gladwin, head of the RAF's Photographic Trade Group, said: 'RAF photographers have superb technical ability and take great pride in their work.

'As reflected in the entries this year, they strive to achieve the highest standards in areas as diverse as aerial reconnaissance, portraiture and video, as well as completing tasks in support of the police, post-crash management, engineering, medical and dental branches in their day-to-day duties.'

The Amateur Military category was sponsored by high-street chain Jessops.



Tim Laurence took top spot in the Amateur Military Category

SCOTT IMAGES RESCUED FROM OBSCURITY

HISTORIC, previously unpublished images of legendary explorer Captain Scott have been revealed after languishing in a basement and forgotten for years.

Scott died on his return from an expedition to the South Pole in March 1912.

'Many don't know that throughout his journey, in the face of extreme climatic conditions and technical challenges, Scott used a camera to capture breathtaking polar panoramas, geographical and geological scenes, and action photographs of the explorers and their animals,' said a spokesperson for the Atlas Gallery in London, where the images are on show.

The exhibition, which runs until 26 November, includes original vintage prints alongside images by Scott's official photographer, Herbert Ponting

The show coincides with publication of a book, The Lost Photographs of Captain Scott.

The book, written by David M Wilson, describes how pictures were 'neglected,



'Foundering in soft snow'. 13 December 1911

gathering layers of dust in the basement of a major photographic agency'. They were auctioned off in 2001, but were treated in a 'cursory manner'.

The negatives 'simply disappeared' but the prints survived in good condition, according to Wilson, who adds: 'The discovery of Captain Scott's long-lost photographs allows us to view the crucial



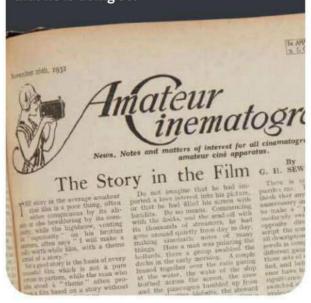
'View of Cape Evans from the Ramp', October 1911

months of September-December 1911 through his eyes, including the first stages of the journey to the South Pole.

'They also show Scott's personal development from an amateur cameraman to a photographer worthy of his teacher Herbert Ponting."

The Atlas Gallery is at 49 Dorset Street, London W1U 7NF. Tel: 0207 224 4192.

Photographers using their cameras for video may be wise to take heed of advice on cinematography, published this week in 1932. In an article entitled The Story in the Film, GH Sewell wrote: 'The story in the amateur cine film is a poor thing, often either conspicuous by its absence or else bewildering by its complexity, while the highbrow, venting his "superiority" on his brother amateur, often says, "I will make a really worthwhile film, with a theme instead of a story." Yet a good story is the basis of every successful film which is not a pure exercise in pattern, while the man who talks about a "theme" often produces a film based on a story without realising that he is doing so.'



CLUBNEWS

Club news from around the country

BOOKHAM CAMERA CLUB

The club will host a talk on 24 November by Duncan Grove FRPS, entitled 'From novice to fellowship'. Meetings take place at Bookham United Reformed Church, Eastwick Road, Great Bookham, Surrey KT23 4BE. Visit www.bookhamcc.org.uk.

COLNE CAMERA CLUB

Colne hosts a competition against local clubs on 17 November. Meetings take place on Thursday evenings (7.30pm) at The Birtwhistle Centre, 14 Keighley Road, Colne, Lancashire BB8 OJK. Visit www.colnecameraclub.co.uk.

- Self-taught American rock photographer Barry Feinstein, famed for his pictures of Bob Dylan, has died aged 80. Feinstein, said to have never had any formal training in photography, also photographed many Hollywood stars. including the actor Steve McQueen. Feinstein reportedly shot more than 500 album covers. His images were published in magazines including Life. Newsweek and Time.
- A flashgun bracket that accepts up to four flash units at the same time has been launched by Lastolite. The Ezybox Quad, priced £108. is designed to be used with the Ezybox Studio softboxes and umbrellas. The Ezybox Quad costs £108. For details visit www. lastolite com



Camera has 'anodised' finish

LEICA: OUR TITANIUM D-LUX 5 CONTAINS NO TITANIUM

LEICA'S recently unveiled D-Lux 5 Titanium contains no titanium, although it is titanium-coloured, the firm has confirmed to Amateur Photographer.

The Leica D-Lux 5 Titanium Special Edition, priced £855, was announced on 18 October (see News, AP 5 November).

It is being marketed as a 'versatile digital compact camera in titanium styling', yet it is housed in an 'anodisedaluminium' body, said a Leica representative.

Asked to elaborate, the

spokesperson said: 'The D-Lux 5 Titanium is not made of titanium (the M9 was, however)... It has an anodised finish, making it more scratchresistant and robust than the standard D-Lux 5 and the titanium refers to the colour rather than the material.

'It's similar to the D-Lux 4 Titanium that came out a few vears ago."

The D-Lux 5 Titanium kit includes a 'premium grey' leather case. The standard D-Lux 5 costs £644 (a leather case costs an extra £92).

ARMY CONFIRMS PHOTOGRAPHER JOB CUTS

THE ARMY has confirmed plans to make some of its professional photographers redundant in the wake of budget cuts, with the first due to go before Christmas.

The Army employs frontline photographers who work alongside serving soldiers, as well as those employed by the army in a civilian capacity.

A source with knowledge of the cutbacks confirmed that the Army plans to make three of its civilian photographers redundant, with two going before the end of the year.

Most, he said, will be on a 'voluntary' basis. The source told Amateur Photographer there will also be cuts to photographers who work as part of the armed forces.

'We will certainly be losing some [photographers]. Most redundancies will be over a four-year period,' he said.

Last year, we revealed the Army's plan to slash

two-thirds of its professional photographers and to cut all photographic training for 2011 in the wake of a huge cut to Britain's defence budget.

The move would leave just 15 photographers from a total of 45 and is understood to have been stoutly resisted by the Army's photographic unit.

An Army spokesperson said that the number of redundancies has yet to be decided: 'Everything is on the table at the moment. Decisions have yet to be announced,' she said.

Army photographers are the 'eyes and documenters of the military actions that shape our times', according to the British Army website, which adds: 'Often working under difficult conditions, their iconic imagery captures moments in history, and very often the very deepest of human emotions with vivid honesty and clarity, making their work some of the most sought-after."



Do you have a story?

Contact Chris Cheesman Tel 0203 148 4129 Fax 0203 148 8130 amateur photographer @ipcmedia.com

Multi awards, massive savings – now's the time to move up to medium format with the PENTAX 645D









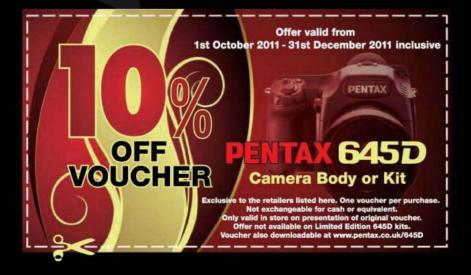
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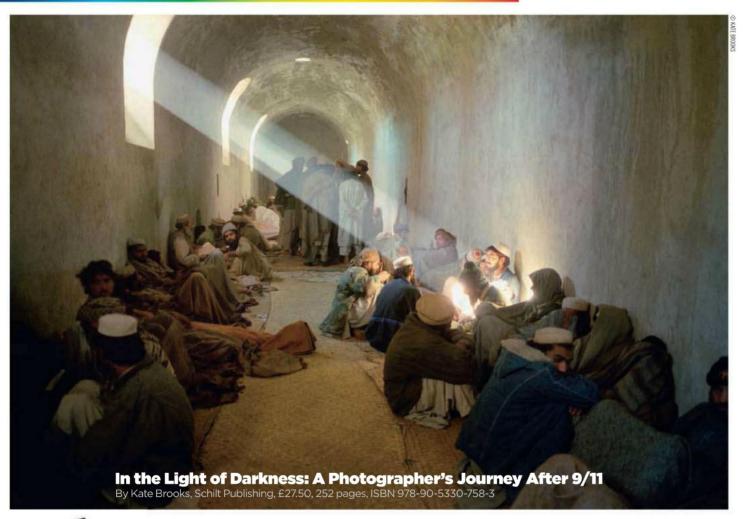
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PReview

The latest photography books, exhibitions and websites. By Oliver Atwell



FOLLOWING the attacks on New York's Twin Towers in 2001, photojournalist Kate Brooks relocated to Pakistan and witnessed first-hand how US foreign policy impacted on the community. This book collects a decade's worth of work that found Brooks travelling to places such as Iraq, Iran, Gaza and Lebanon. Brooks discovered BOOK the essence of war and its aftermath as nations and cities are left to pick up the scorched remains. Brooks' camera moves like an unseen eye, observing scenes that are all tainted in some way by conflict. Her images are at times horrific, but often they are humorous and playful. This is a book that covers

the entire gamut of conflict and, as such, is a valuable addition to any library.





BOOK

Art Photography Now By Susan Bright, Thames & Hudson, £19.95, 240 pages, paperback, ISBN

978-0-500-28942-6

ART PHOTOGRAPHY

is a genre that is possibly at the peak of its powers. Move through the pages of any photography blog and you'll find vourself swamped by images attempting to define the parameters of what art

photography is and exactly what it can achieve. This new edition of Susan Bright's excellent survey of fine-art photography is divided into the seven sections of portrait, landscape, narrative, object, fashion, document and city. Susan then presents readers with a series of practitioners who explore these themes through their own work, beginning each chapter with a thought-provoking mini essay that gives the artists and their images some context. Each artist has a double-page spread with some excellent text. If you're

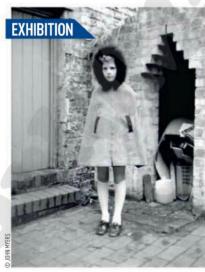
looking to discover what's going on in the fine-art photography world, this is the book for you.



John Myers: Middle England

30 November-5 February 2012. Ikon Gallery, 1 Oozells Square, Brindleyplace, Birmingham B1 2HS. Tel: 0121 248 0708. Website: www.ikon-gallery.co.uk. Open Tues-Sun 11am-6pm. Admission free

THIS is the first major exhibition of Bradford-born John Myers, a photographer who spent the early '70s documenting the world around him. The show includes his project Middle England, a series of images that found Myers photographing the individuals and families living in and around Stourbridge and the Black Country. Myers' images were all taken using a tripodmounted Gandolfi plate camera and dark viewing cloth, lending the process of taking the image a sense of occasion and drama. The great appeal of the monochrome images is in the unfussy representation of the subject and the environment. The flaton portraits say what they have to say while employing an economy of style. Hidden within these images, though, is the potential for a narrative, which tells you not just a story of an individual but also of a community.



http://500photographers.blogspot.com/



THE AIM of this blog couldn't be simpler. Its editor, Pieter Wisse, posts five contemporary photographers a week for 100 weeks. Wisse demands a high level of quality and the resulting database is a tour de force of contemporary photography, such as Stefan Milev from Bulgaria and Hiroshi Watanabe from Japan. Many of the names may not be familiar, but after reading this blog they are names that will be sought out.

The list isn't far off from completion, and while it will take a some time to go back through all the posts it is well worth it.



CONDENSED READING

A round-up of the latest photography books on the market









WILDLIFE OF SOUTHERN **AFRICA** by Martin Withers and David Hosking, £16.99 This is a great little guide that will fit nicely into the pocket of any safari enthusiast. Each native animal is given a single image and a generous amount of text describing exactly what it is and where it can be found. A very handy guidebook. • CAPTURE THE MOMENT by Andy Hooper, £14.99 This thorough guide to sports photography has been released to give photographers a bit of a head start when preparing for the London 2012 Olympic Games. There's plenty to take in when flicking through the pages, with just about every sport covered. As well as being a handy reference for the big event next year, it will also help anyone looking to shoot at any everyday sporting occasion. • VINTAGE LIGHTING by Christopher Grey, £24.99 Vintage is all the rage these days, and this book attempts to illustrate exactly how to light the shots of bygone eras. The book starts in the 1910s and moves right through to the 1970s, giving each decade a thorough investigation in terms of style and technicalities. • ONE **LIGHT FLASH** by John Denton and Adam Duckworth, £17.99 It may sound like a bit of a stretch

producing a whole book about

using a single flash unit, but after picking up this book you'll begin

to understand that it really isn't

as easy as it seems. The book is

to make sure you understand

exactly what you can achieve

with just a simple set-up.

divided into thorough and readable

chapters, and is heavily illustrated

Letters

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DUST AND GNASHING OF TEETH!

Sensor cleaning is photography's equivalent of peeing into the wind. Personal experience of it, along with letters like that of rightly aggrieved Jim Turpy and his 'full of dust' Sony Alpha 550 (AP 29 October), drives me bonkers. Surely it isn't beyond the scope of those brilliant camera designers to come up with some sort of simple cover or blind to protect the delicate little mite that is the DSLR or CSC sensor!

I've tried those 'failsafe' sensor-cleaning kits and I felt like a surgeon trying to remove someone's tonsils. All I want is a DSLR free from what AP reader Joe Bird, in his Backchat of AP 15 October, rightly called 'teeth-gnashing' sensor dust.

We're paying a fortune for state-of-the-art DSLR and compact system cameras that, unlike our once-beloved 35mm SLRs, come with a built-in Achilles heel. It's time the teeth gnashing Joe Bird alluded to stopped so we can get on with worrying about the content of our images rather than fretting over how much retouching they'll require!

Steve Smith, Northumberland

The ultrasonic shaking systems work well on particles, but can do nothing for grease or spit spots. For those, we need some sort of windscreen wiper arrangement - Damien Demolder, Editor

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer dipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

in most places, that people would often buy an official illustrated guide because the pictures in it were better than you could take vourself, given the limited time allowed to you. So, how many sales of plates, key rings and tea towels would the owners lose if they allowed some general photography?

Perhaps this is why we see so many landscape and close-up photos and very few simple, unorchestrated, everyday reportage shots of people in and around visitor attractions, as we did in the past. How soon before the owner of the landscape wants a piece of the action, too? Ralph Allen, Kent

At the present time, we do have a no-photography policy for the general public visiting Syon House. We do, however, positively encourage photography outside in the gardens and Great Conservatory – *Leslie Feore, house* manager and administrator, Svon Park

CHEAPER THAN VODKA

In reference to the letter of the week back in AP 13 August regarding a clogged printer head, I had the same problem with an Epson Stylus Photo 1290, having emptied a half-full ink cartridge set attempting to clean it - to no avail! But while on holiday in Falmouth, Cornwall, while my partner was perusing handbags, I spotted a small computer repair shop and wandered in to enquire if there was anything to overcome this problem. The young man's reply: a used tea bag. He assured me it works 99 times out of 100.

The procedure involves removing the ink cartridges, putting the teabag in a cup and pouring on boiling water, then squeezing out the teabag (I used the cooking tongs for this) and placing it over the printer head. You then press down very gently and leave for a few minutes, then remove the teabag, reinstall the cartridges and run a test print. It worked for me, with no further cleaning sequences needed. This saves using expensive ink and it's cheaper than vodka.

Peter Mossman, Somerset

FOND MEMORIES

My eye was drawn to the photo on page 58 of AP 22 October, which showed a Praktica BC1, a camera I still own and occasionally use – though only occasionally now that I have 'gone digital'. I have fond memories of my BC1 as I always felt that it did everything that the expensive cameras did, but at a fraction of the cost. I was impressed with the lenses and the sturdy feel of the camera, as well as the big bright viewfinder. The split-image rangefinder was a joy to use. How I miss it all!

I was sad, then, to notice that Ian Farrell referred to the camera as 'not the most popular camera in the world'. The earlier models may have been a bit clunky, but not so the BC1. Perhaps the professionals may have looked down on it, but I am sure that owners of the BC1 would disagree. To me, it was the finest camera in the Praktica range

Colin Osborne, via email

NO PHOTOGRAPHY ALLOWED

I joined a guided tour of Syon House in West London recently. It's guite an imposing building in its park setting and, as it was a bright day, looked very nice in the sun. I was with a party of 50 elderly people and was, to my knowledge, the only one with a camera. The entrance hall looked architecturally very interesting and, armed with my old Leica, I could see a photo ready to be taken of an

old person against the chequerboard tiles.

However, as soon as I raised the camera to my eye an officious looking warden/ guide ordered me, 'Stop! No photography allowed!' Of course, I did as I was instructed and carried on the tour. I was not offended. but it did make me think about how much revenue the owners would actually lose in gift-shop sales from people taking pictures. I remember, when photography was allowed

What The Duck WHAT'S I'M RESEARCHING MY NEXT CAMERA PURCHASE. THIS?



http://www.whattheduck.net/ EUREKA!!! KIDS, DADDY'S FOUND A NEW TOY!! SAY HELLO TO RAMEN NOODLES. THINK I'M GOING TO BE SICK.

www.amateurphotographer.co.uk | 19 November 2011

COME INTO THE GARDEN, MORN

It was good to read the article about John Glover, and how to take great garden photos (AP 29 October). I am absolutely sure that he is right when he talks about shooting early in the day: 'I love morning light... There is nothing like going into a garden on your own, feeling like you're the first person on the scene. Shooting at this time is particularly fantastic when there is a layer of dew on the ground and mist in the air...

My problem is that the Royal Botanic Gardens, Kew, mentioned in the article, opens at 9.30am, and other gardens open later – the layer of dew and the mist will by then be long gone. What the article really needed to tell us was what you have to do to get into these places at 6am, or earlier depending on the time of year!

Martin Burrage, Hertfordshire

If you get to know the owner of a lovely private garden, they will often allow you to come in as early as you wish. When given this permission, I always promise to be as quiet as possible, often parking some distance away so as not to disturb the occupants. I also always offer a set of good-quality prints as a thank you.

As far as the Royal Botanic Gardens, Kew, is concerned, it is willing to allow early entry through the north-east side gate in Kew Road. You may take a tripod, too, but there is a special fee for being allowed to enter earlier than the general public, so telephone ahead of your planned visit to make the arrangements - John Glover

NO RESEMBLANCE

I hope that new readers do not infer from Mick Bidewell's letter of the week in AP 29 October that every organisation describing itself as a camera club is like the one he joined 33 years ago.

During nearly ten years' membership of Cheltenham Camera Club in Gloucestershire, I have never heard anyone boasting about cameras as Mr Bidewell describes. Certainly members who own similar cameras mutually swap experiences about them, but nothing occurs as he suggests. As for our chairman being a Captain Mainwaring, it could not be further from the truth and that goes for all the other present-day camera club chairmen and presidents I have met.

Here at Cheltenham we see lots of good photography on print and digital competition nights, with sections for novices, intermediate and advanced photographers; an ongoing monthly competition in the Gloucestershire Echo; online competitions; as well as competitive and selling exhibitions. Instructional sessions are held to help beginners and specialist groups exist for those wanting to learn more about digital imaging techniques and to practise studio photography.

As the seventh oldest club in the country, we are now in the process of planning our 150-year anniversary in 2015, when we will have even more activities for our 150 members. Old in years the club may be, but stuffy, pompous and living in the past the members certainly are not.

Ian Gee. Gloucestershire

ABOUT THE SIZE OF IT

As the Nikon J1 and Pentax Q compact system cameras (CSCs) use ever-smaller sensors, it must surely be appropriate for any test you conduct to include a comparison with some small, high-end compacts.

I suggest this because a CSC ceases to be compact once you have a plethora of lenses to cover the focal length versatility of, say, the Canon PowerShot SX230 or Panasonic Lumix DMC-TZ20. After

many years espousing the bridge camera as the ideal travel camera for everything from landscapes to wildlife and macro, I recently 'upgraded' to the Panasonic Lumix DMC-G3, plus 14-140mm and 100-300mm zoom lenses. Frankly, I cannot see an appreciable difference in image quality between this £1,500/1,350g set-up (plus bag) and my Panasonic Lumix DMC-FZ100 bridge camera at £330/530g. I am already frustrated at frequently finding that I have the wrong lens fitted for a fleeting subject and am conscious that this set-up will wipe out most of my hand luggage allowance when flying. Is this progress?

Additionally, compact cameras such as Canon's PowerShot SX230 and Panasonic's Lumix DMC-TZ20 are benefiting from increased dynamic range and have made serious inroads into the telephoto territory previously the province of bridge cameras and while they do not have an EVF, they do have the attraction of pocketability.

I do not yet see that the advantages of using a number of lenses of fixed or limited zoom focal length to cover my photographic needs - as per the Pentax Q or Nikon J1 would override the versatility, convenience and compactness of a non-interchangeable superzoom lens in a compact or bridge camera. If all these camera options employ a similar sensor size, and if sensor size continues to be held up as the key to image quality, Nikon's J1 and Pentax's Q will find themselves up against significantly cheaper and more versatile compact cameras.

Bruce McDowell, via email

I think even Panasonic's bridge camera marketing manager would admit there is a difference in quality between the FZ100 and the G3. Whether that is worth the additional bulk is a question only the individual can answer. I favour CSCs with a fixed focal length pancake lens so they do remain small. Although reduced in size and weight compared to DSLR lenses, I sometimes think the CSC superzoom optics defeat the object -Damien Demolder, Editor

AP reader Alex Dixon wonders who, in this financial climate, is keeping the kit companies going

THE ECONOMY is in meltdown and people are struggling to exist from day to day. Yet camera manufacturers continue to turn out new models at an alarming rate, seemingly indifferent to the public's financial woes.

So who is buying these cameras? The rich? The superrich? Certainly not people in my wage bracket. I'm a married father of three who works all the hours God sends in order to survive. So a new digital camera to replace my elderly Fujfilm FinePix S6500 is about as far in the future as a manned trip to Mars. Occasionally, it's a struggle even to afford my weekly copy of AP, although heaven forbid I should have to give up the only good habit I have.

I appreciate it's customary for camera makers to bring out a Mark II model after a particular camera has been released. But it appears to be the case that some cameras are being replaced – or superseded – almost before photo dealers have had time to put them on display. All right, perhaps it's not quite that quickly, but there's no denying that AP has reviewed several cameras lately only to announce the follow-up models a few short months later.

In AP 17 September, there was news that the Samsung NX200 was to replace the not-exactly-ancient NX100. Likewise, Fujifilm's new FinePix X10, which is modelled on the gorgeous – yet for probably 95% of photographers, hideously expensive - X100. And how many Sony NEX cameras have appeared in the past 15 months or so, the latest of which is a 'revamped' version of the NEX-5? This isn't a beef about 'greedy' camera manufacturers; it's more a sense of wonder about who in today's wobbly financial climate is buying enough of their products to warrant them rushing out new models at the rate they do.

I'm a hard-working family man who loves digital and film photography. Yet my financial commitments place a considerable strain on keeping my hobby (of 30-odd years) a going concern. And who doesn't find it frustrating reading AP's reviews of these beautiful new cameras knowing full well the probability of being able to afford one is so remote?

I almost broke the habit of a lifetime recently when I was about to arrange credit terms for the aforementioned

Fujifilm FinePix X100. Sadly or should that be fortunately my wife decided there were far more important things in life than 'another damn camera'. Perhaps she has a point. But the current rate of cameras flooding the market does make you wonder who in this disastrous economical climate is actually buying them. Not me, that's for sure!





DAVID

One of the foremost travel and landscape photographers working today, David Noton tirelessly travels the world in search of new challenges, which he shares with you here



To see more images by David, visit www. davidnoton.com David Noton's book Full Frame, priced £25 and published by David & Charles, is now available. It follows David's journey to ten different locations around the world and gives invaluable insight into his approach and working methods

PHOTO BRINGING YOU ESSENTIAL EXPERT ADVICE EVERY WEEK Pavid Notor

how a simple composition was the key to the success of this image of a beach in Muriwai, North Island, **New Zealand**

MURIWAI is a long beach on the North Island of New Zealand. It's famous for its gannet colony, and this was the reason I was there. However, looking around and exploring the area presented a number of other compositional opportunities. Obviously, you need a plan when you embark on a shoot, but at the same time you need to keep an eye out for photographic opportunities that may reveal themselves as you're shooting. In other words, whenever you're on a shoot. always consider alternative subjects you could explore. This was one of those impromptu moments. When I saw the waves breaking on the beach and the wet sand reflecting the cool blue light, I knew I had to explore further.

I took this image in the evening and the blue colour cast is due to the lack of sun, which had fallen below the horizon. However, there was still enough light in the sky for me to make an exposure, and while there is only one colour in the scene it's fairly muted. There is a time and a place to create monochromatic images and

this was one of them. In AP 20 August, I explained how I took my image of a poppy field near St-Rémy-de-Provence in southern France where smatterings of brilliant reds and greens burst out of the frame. The Muriwai beach scene, with its subtle use of colour, is completely the opposite, but it shows how monochromatic colour can be just as powerful as an explosion of many vibrant colours.

Apart from the abstract shapes created by the wiggly line that cuts through the centre of the frame, there isn't a lot else to the composition - and I don't mean that in a negative way. This image works because it has an inherent simplicity. The two tiny figures at the top of the frame provide a point of reference and a sense of scale. Shooting with the camera in portrait format really accentuates the pencil-like line running through the composition

I'm standing on a headland looking down along the sweep of the beach below. In a way, it's not immediately obvious what it is you're looking at. The image is slightly disorientating. It's sometimes fun to create pictures that make the viewer stop and think, and question what they're looking at. It looks like a deserted, lonely scene, but there were actually guite a few people around. Through careful framing and positioning of the individual elements in the frame, I've been able to create this feel

The slightly rough textures in the water are also interesting, and they give the image an almost painterly, watercolour quality. I also like the wet sand in the top right-hand part of the picture, which looks like a mirror.

While I never set out and think, 'I must make sure I include interesting textures in my image,' if I see textures that I feel could add something I'll try to incorporate them into the composition. There are a lot of landscape images of water where the photographer has used a long exposure to create a milky effect. While this can be interesting, I guite often like to see the textures, shapes and form of the water.

I took this image some time ago when I was using film. I used a Nikon F5 camera loaded with Fujichrome Velvia 35mm film and a 70-200mm lens. If I had been shooting this scene digitally I would have used the daylight white balance setting. When shooting digitally, I very rarely change the white balance either in-camera or afterwards when I'm processing my image. If the colour temperature of the light is cool I'll go with it, as it is part of what I'm seeing in front of me. Using the auto white balance setting tends to cause the camera to 'correct' the colour temperature, which isn't necessarily the look I'm after.

While I hadn't forgotten about this photograph I hadn't looked at it for some time. Examining an image after a period of time is always interesting because, in a way, you rediscover it. I find it amazing that I can look at something I took many years ago and remember the lens I used, what it was like being there at the time and so on. Every image is such a huge investment of time and energy that it becomes part of who you are.

David Noton was speaking to Gemma Padley



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what I get up to in my spare time and it's something I really enjoy. Photography is part of me. The news side is one component of me, while the wildlife imagery reflects a different side of my character. All these things are interchangeable, although it's fair to say that I find the wildlife images are more personal."

SPOTTING THE ABSURD

What's perhaps most striking is that Cathal is able to carry his visual style through to his animal subjects. The oddities and meticulous attention to detail and composition that permeate his documentary work are also present in his wildlife imagery.

'It's interesting that people are able to look at my work and identify a visual style,' says Cathal. 'As far as I'm concerned, I just take pictures in a way that's natural

to me. When I was first starting out in photography, I found myself studying plenty of documentary photographers, but not so many wildlife photographers. As I started taking news-style images I started to emulate the styles of a range of those kinds of photographers. The only thing that I took inspiration from with the wildlife images was my love and affiliation with that kind of world. That's not to say I don't like other wildlife photographers. There are a few that stick out, such as Jim Brandenberg.

Cathal's images are distinct due to their emphasis on the unusual and his eye for images that almost seem to encapsulate an entire story in a single frame.

'I suppose I'm subconsciously looking for these little visual guirks and significant moments,' says Cathal. 'I find things that are slightly amusing or a wee bit more

'The news side is one component of me, while the wildlife imagery reflects a different side of my character'

'This image was taken a couple of years ago during a particularly heavy snowstorm,' says Cathal, 'I took it as a farmer was going to feed his sheep. The sheep would follow the trail following one behind the other. This was shot using a 400mm lens with a 1.4x converter. I knew that the sheep in front would be in focus with all the others behind it thrown out of focus. Had everything been pin-sharp, it would have been an incredibly messy shot'

interesting than conventional scenes. Everyday life is absurd. If you were to sit on a park bench and watch the world go by, you would see some really quite strange things. But generally a lot of people don't notice these. The same principle applies to wildlife. The great pleasure I have is trying to capture those moments.'

BEING PREPARED

Much of the pressure of covering news events can come from the need to be able to react quickly and spot a shot as soon as it presents itself. Add to this the need to get the correct exposure and composition, and it's a challenge to even the most experienced photographer. But do these same pressures apply when working with wildlife?

'With any wildlife photography, you can attempt to take control of as many aspects as possible,' says Cathal. 'If you're working with birds, for example, you can pre-empt many things. Try to work out exactly where the bird is going to land, even down to which branch of a tree. You need to think about



what time of the day they'll be in the area, which lens and focal length will work best, and which exposure will work at that time

Cathal points out that there is a dual mindset at work when photographing wildlife. While you have to be prepared, you must also be in a heightened state of awareness, which is a trait that Cathal is able to carry over from his work at news events.

'In news events you have to be prepared for the unexpected,' says Cathal. 'In some of the environments and situations I find myself in, things can happen in the blink of an eye. For example, a particular person who you didn't think was going to be at a venue will suddenly appear. In the natural environment, I always feel a little more relaxed because the surroundings are much

'Cow and Rainbow'. Sometimes two disparate elements can come together to form a concept

more tranquil. At the same time, though, that heightened sense of awareness can often come in handy with wildlife. Some moments are fleeting, so you have to be ready for anything."

A good example of Cathal grabbing a photograph when the opportunity presented itself is his shot of a cow seemingly at the end of a rainbow (above).

'That shot came down to the fact that I saw the rainbow and knew there were cows in the area,' says Cathal. 'That may not sound particularly exciting, but sometimes when you have a couple of interesting elements your brain makes a sort of association and realises they can work together. The problem I had was that from where I was standing, the cow wasn't at the end of the rainbow. So



'I took this shot just off Vauxhall Bridge Road in London,' says Cathal. 'I was sitting in my car when I spotted the pigeons and the television aerials. It struck me that aerials will very soon be a thing of the past and I thought it was unusual to see so many in a row like that. This was the starting point, but I realised that the aerials on their own wouldn't be very interesting. I decided to wait until the optimum moment for enough pigeons to fly into the frame so the image was strong enough to stand on its own.

'When I first envisaged the image, I knew it would be in black & white,' continues Cathal. 'Some images naturally lend themselves to monochrome. That was the case with this photograph because there wasn't a great deal of colour to begin with. The shot is much more to do with shapes than colours."



I had to drive like a maniac down the road to get the correct angle before the rainbow disappeared. I knew what I wanted to do and I had to bring those two things together to match the shot I had in my head. I only got a few frames before the rainbow disappeared. Shots like these occur naturally, but every so often you have to give them a helping hand."

RURAL UPBRINGING

Cathal attributes his love of wildlife photography to his upbringing in the rural village of Cushendall, a small seaside village about 50 miles north of Belfast.

'I grew up in a rural community with a population of 2,000-3,000 people,' says Cathal. 'I was surrounded by farmland and animals, such as cows and sheep, and as a result I've always been aware of animals. Growing up in that kind of environment led me to have an affinity with the natural world. I think that's why I see these images as being a lot more personal. In some ways, they link directly back to my upbringing."

Cathal first picked up a camera after chatting to Brendan Murphy, who was the picture editor of the Irish News, one of the main newspapers in Northern Ireland.

'Brendan was researching a book in my village,' says Cathal. 'My father was his guide around the area and I tagged along with them over the summer. I enjoyed seeing what Brendan was doing and I had always been keen on art. It

'Springer Spaniel'. Sometimes it can take several attempts to get a shot exactly as you want it (see box right)

GROUSE SHOOTIN

1 CAPTURED this image during the grouse-shooting season,' says Cathal. 'I was out following the hunters doing a picture essay of the shoot. The action you see in the image is something that happens hundreds of times a day on these events. Sometimes the dog will find its own way into the field or sometimes the hunter will hold the wire fence down for the dog to jump over. I knew this was going to happen a lot, and as a result I was able to previsualise where I needed to be and when. The moment itself lasted only one or two

seconds, so I had to be ready. It's all about practice. I had several attempts before this, but there was always something that wasn't quite right, such as the farmer not being silhouetted or the angle not being low enough. I kept going all day until all the elements came together. The most striking element is perhaps the highlight of the dog's fur. It gives the image depth so that it's more three-dimensional. I wish I could say that it was a conscious decision to get that, but on this occasion it was pure chance. You can't think of everything."

was through my interest in painting and drawing that I developed some sense of balance and composition. Once the summer was over. Brendan said that if I ever wanted to take up photography I should contact him and he would see if he could get me onto an apprenticeship. Once I had done my GCSEs, I was adamant that I didn't want to stay in education any longer. I called Brendan and he was as good as his word. It was as simple as that.'

Just as Cathal's wildlife images are largely informed by his rural upbringing, his documentary work came about largely due to the political climate of Northern Ireland.

'As I was serving my apprenticeship at a daily Belfast newspaper, I was surrounded by the Troubles,' says Cathal. 'That climate meant that I naturally leaned towards documentary and news photography. I was witnessing how the Troubles were affecting people's lives every day of the week. So it became a very natural thing for me to be in people's homes and getting a glimpse of their lives. I was meeting people in different situations on both sides of the divide. I was immersed in it from the beginning, so naturally that's where my career has taken me.' AP

To see more of Cathal's images, visit www. cathalmcnaughton.



APappraisal Expert advice, help and tips from AP Editor Damien Demolder



Owl Steve Thomas

Nikon F5, 300mm, 1/500sec at f/4, Fujichrome Astia

COLOUR balance is hard enough using a digital camera, but Steve had to cope with cool snowy conditions with Fujichrome Astia slide film loaded in his Nikon F5 in this situation. I'm not sure I would have chosen Astia for this kind of picture, as it is a film that has pastel-like muted colours and, as you can see here, a bit of a pink tone to it. The combination of the blue of the light and the pink of the film has given the snow and the owl a purple/red cast that takes away a bit from the subject. The snow isn't close to white, which then means that the colour of the owl isn't accurate, either.

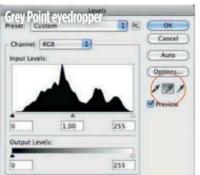
A simple way to correct colour in a JPEG image is to use the Grey Point eyedropper in Levels. Select the dropper and find an area that should be neutral. Then click on it.

I try not to use a pure white area, as these tend to actually have colour missing and do not lead to a good sample reading. In this case, I picked an area of snow from the foreground.

With JPEG files you'll find that when one colour is reduced the complementary colour is not injected fully enough to replace it and balance the picture, and quite often your colour cast will go too far the other way. Here I've got rid of the blue, but the 'corrected' image is warm beyond a state that we can believe. A neat trick is then to copy the corrected image and paste it back over the original in a new layer — and then adjust the opacity of the overdone image until the two pictures combine to deliver a more moderate and sensible colour balance. Now the snow is white enough and the browns of the bird's feathers are more realistic.

It's a great shot, though, and Steve has done well to get the exposure right in such a difficult meter-confusing scene, so it wins my picture of the week award.











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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to Appraisal at the address on page 3. Enclose an SAE if you want them returned

CAMLINK









The spirit of Bangladesh



Documentary photographer/activist **Shahidul Alam** immerses himself in his photographic projects, refusing to stand on the

sidelines as a neutral observer. Jade Lord asks him about his working methods and finds out why he believes photography can be a vehicle for social change

AMONG the most highly regarded photojournalists ever to pick up a camera, there will be very few who have not, at some point, photographed what is right on their doorstep. It's where most begin and where some feel compelled to stay. While Bangladeshi-born photographer Shahidul Alam has travelled abroad with his camera, he is committed to photographing life in his home country.

Shahidul has been capturing the spirit of the people of Bangladesh for more than 30 years, using photography as a catalyst for change and as a tool to tell a wider story and to educate. He has charted the artistic, social and political intricacies of Bangladesh, with the resulting photographs, including some taken in other countries, brought together in his book, My Journey As A Witness.

The striking photographs do much to dispel preconceptions about a country Shahidul feels is often misrepresented in the foreign media. 'It is important that Bangladeshis be known for the vibrant people with the rich culture that they have,' he explains. 'I did not want to plaster over issues of poverty, but to present them as hurdles that the average Bangladeshi coped with admirably despite local and international exploitation.'

However, Shahidul is not just simply trying to set the record straight about his country; he is passionate about social justice on both global and local levels and this

heavily influences how he photographs. For him, the key is not to just pick up a camera on the off-chance of something coming up - it's all about research. 'As a photojournalist, you always respond to your immediate environment, and while that is an opportunistic response that might result in unusual finds, it is unlikely to produce a substantial body of work capable of providing permanent change,' he explains. 'For sustainable change to take place, your work has to be part of a well-thoughtout campaign. Much of my work involves considerable research, and the aesthetic approach is very carefully planned."

With such a thorough approach to photojournalism, it is unsurprising that Shahidul gets to know his subjects fully, immersing himself in their world and becoming more than just a casual observer. He states that his photographs have never been impartial and he is never objective when shooting his subjects. 'Complete engagement is essential to my method of working as my work regularly involves very unequal entities and, if there is a fence in between, I don't want to stand on it,' he explains. 'I always clearly position myself on the side of the disenfranchised, as I think to be "neutral" in such circumstances is to maintain and support the status quo, and therefore to support that inequality."

With such a thought-out agenda, it is no surprise that Shahidul is not a shoot-fromthe-hip photographer. His approach is much





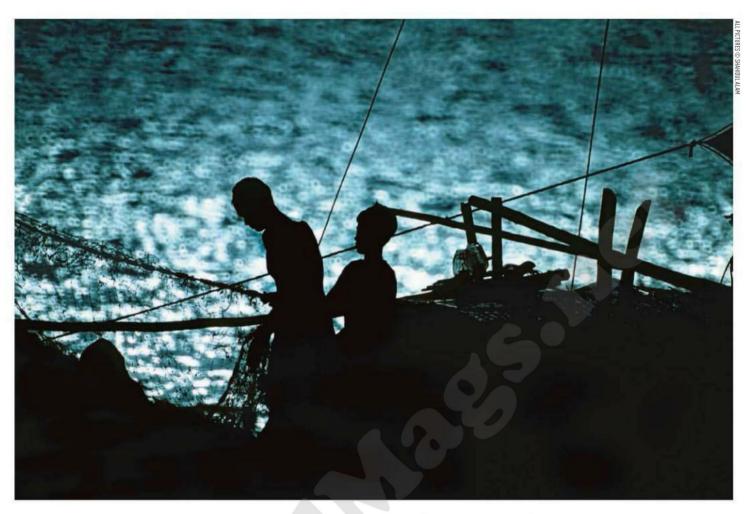
Top: Flood victims in rain, Mymensingh, Bangladesh, 1988

Left: Ship-breaking worker, Rahman Yard, Chittagong, Bangladesh, 2008

more considered and he is happy to wait it out for the right picture. 'I will often wait for long periods to get the image I am after, but once the time is right I work fast,' he reveals. 'Generally, I will use the available natural light, but I will use a reflector, particularly for portraits. I was brought up on commercial photography, though, so I will use lights if it is necessary – I once shot an entire series [called 'Crossfire'] using just torchlight.'

Responding to the light and reading the situation as it unfolds with the intention of relaying a narrative lie at the heart of Shahidul's approach. 'As a visual person, one always responds to the magic that is photography: the light, shape, and moment are the building blocks of the visual image and I look out for them as any other photographer would,' he says. 'The content for me is hugely important. I am a storyteller and there are often times when another medium might tell the story better, such as words or poetry, but sometimes the photograph is the precise tool for a particular story. That is the time when I pick up the camera: I take pictures because they work so powerfully."

Shahidul's dynamic images are somewhat defined by his choice of lenses, which in turn influences his approach to composition. A wideangle 24mm lens on a full-frame camera is a favourite format of his, affording him the luxury of being able to capture a full scene and giving the viewer the sense



of being right in the heart of the picture. He also favours a 50mm prime lens and occasionally uses a 100mm macro for portraits. When it comes to composing his images, he says the camera often naturally finds its own frame. 'At a particular point in time, one becomes an extension of the camera,' Shahidul says. 'It finds its own frame, chooses its own moment. I merely respond to that pull. But I recognise that this is also dependent on how much you give yourself to the medium in order for the camera to give back to the photographer.'

Shooting with a Canon EOS 5D Mark II for its 'great video option', Shahidul is also a fan of the smaller Canon PowerShot G12, which has the ability to shoot in raw and offers most of the options he needs. He also has an underwater housing for this camera - for when it rains. 'I love the rain, and I go out with my G12 in the rain whenever I get a chance,' he says.

Shahidul has been shooting digitally since 2004 – a decision influenced by the quality of digital images over film and its freedom of use. He has not looked back since. 'I would not have gone digital at the time when film produced superior images, but today quality is no longer a concern with digital; rather, it is digital that provides the higher quality in most cases,' he explains. Digital also enables Shahidul to be more flexible in his choice of shooting in black & white or colour, with his cameras' raw capabilities helping to keep his options open.

'I would not have gone digital at the time when film produced superior quality images'

Above: Silhouette. Meghna Bridge, Demra Road, Bangladesh, 2000

Below: Woman cooking on rooftop, Jinjira, Dhaka, Bangladesh, 1988

'I don't decide beforehand whether an image will work better in colour or black & white these days,' he says. 'In the film days, you used to have to shoot black & white in a different way to colour. Now that I shoot digital. I don't even decide in advance. The picture determines what works best. But of course,



Documentary Bangladesh

sometimes you just know. When shooting raw with good modern cameras, you can leave the decision for later. I will often play with both, looking to see what works best.

The high-contrast, gritty style that he applies to his black & white images is, in part, influenced by his time spent shooting with film. I've always liked the tonality of film and so, with digital, I shoot on the neutral setting in raw and set the sharpening to zero,' Shahidul explains. 'I work on the tones of the raw image, but use Silver Efex software for speeding up my black & white postproduction process.

With Shahidul, though, the editing is just one small part of the bigger picture of using photography to tell a story. His style of photography is concerned with getting a message across as effectively as possible, and he feels his photographs have gone some way to achieving success in this area.

'Certainly today there is a far better global understanding of Bangladesh than there was when we started out, but there is still a long way to go,' he says. 'Often representations of poverty leave out that vital ingredient of power relationships. Wealthy nations have exploited my country and the wealthy in my country have exploited the common citizen. Both issues need to be pointed out and I feel both my work and the work of those like me have done that, and it has resulted in Bangladeshis taking a greater pride in who they are.

The key to Shahidul's success is his



willingness to immerse himself in his work. But there is also that intuitive sense of when is the right moment to pick up the camera. 'There are times when one can smell a great photograph but it is not a natural sense of smell - rather one that has to be cultivated,' says Shahidul. 'It is then a case of searching sufficiently to find it.' AP

To see more images by Shahidul, visit www.shahidulalam.com. The book, My Journey As A Witness, published by Skira Editore and priced £32, is available from most online and high-street book outlets. An exhibition of Shahidul's work runs at the Wilmotte Gallery at Lichfield Studios, 133 Oxford Gardens, London W10 6NE, until 18 November. Visit www.tristanhoare.co.uk





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lan Macfadyen Surrey
Ian has been interested in nature and wildlife since he was a child, as he was fascinated by the bird photography of Eric Hosking and the wildlife footage recorded by Armand and Michaela Denis. It was in the 1980s that he bought his first SLR with the sole aim of taking wildlife photographs, particularly butterflies. Some of lan's other interests include landscapes, environmental issues, local people and transport, although he tends to restrict his travels to countries that boast a wealth of wildlife. In the future, lan would like to explore the wildlife of Kenya and India further.

Wood white 1 This butterfly stands out nicely against the dark **background** Canon EOS-1D Mark IIN, 100mm macro, 1/250sec at f/10, ISO 200

Orange-tip 2 The dappled light provides an ideal backdrop for this delicate butterfly Canon EOS-1D Mark IIN, 10mm macro, 1/500sec at f/11, ISO 400,

Moth 3 lan got down to ground level to capture this six-spotted Burnet moth Canon EOS 10D, 90mm, 1/45sec at f/2.8, ISO 100





Martin Offer West Sussex

Newly retired Martin has been taking pictures since he was ten years old, but began to take the craft seriously when he was given an SLR on his 21st birthday. He was inspired to take photographs by the images featured in National Geographic and by the work of Ansel Adams. His aim is to exhibit images in local galleries and eventually to publish a book on the landscapes of the American West.

Arun Valley
1 The high vantage
point gives this
shot atmosphere
and drama
Nikon D40X, 55200mm, 1/20,000sec
at f/5.6, ISO 200,
polarising filter

Petworth Park 2 The clouds and their reflections give this lakeside image a perfect symmetry Nikon D40X, 18-55mm, 1/125sec at f/5.6, ISO 125, polarising filter Upwaltham 3 The snowfall has muted the tones of the valley around this church Canon PowerShot G10, 6.1mm, 1/2000sec at f2.8, ISO 100 Pagham 4 Martin took this shot just after the sun had set. The wooden posts provide a focal point Nikon D40X, 18-55mm, 1/30sec at f/3.5, ISO 450, polarising filter









It took some careful exposure metering to get the camera to describe all the layers in this misty scene, but Martin has made a great job of it. There's a lovely warmth in the colours, too, and I enjoy the way there seems to be movement in the mist as it sweeps over the hedge into the field. – Damien Demolder, Editor



David MilnerPeterborough

David first started taking photographs around 40 years ago with an old Zenit SLR. What started as family snaps soon developed into something more serious as he pursued his main interests of landscapes and wildlife. David recently completed an Open University course on digital photography and would like to develop

his skills further in the future.





Lion asleep, Botswana 1 The lion's head on the log creates a mood of relaxation Nikon D80, 30-700mm, 1/1500sec at f/5.6, ISO 800

Yellow-billed hornbill 2 The sharp focus draws the bird out from its surroundings Nikon D80, 70-300mm, 1/500sec at f/5.3, ISO 220

Lion cub on a termite mound 3 The patterns of the cub complement the texture of the mound Nikon D80, 30-700mm, 1/180sec at f/5.6, ISO 800

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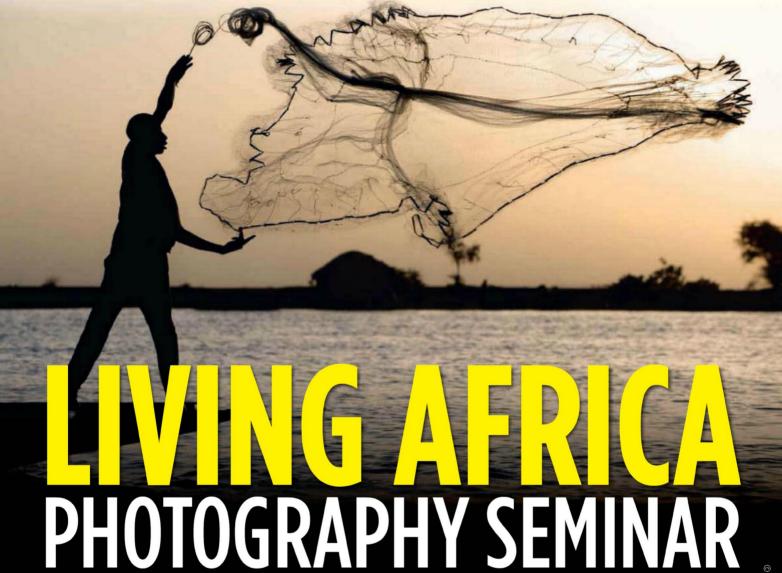


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APTestbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers



PEAK Design's Capture Camera Clip System allows you to keep your hands free while out with your camera. The camera clip's sturdy aluminium construction consists of two clamps, which slide either side of a belt. The surfaces of each side of the plates are ridged. This helps them to grip the belt securely, as they are clamped together using two screws. The large pronged heads of the screws make attaching and detaching the unit to a belt quick and easy, and the clamps provide a lot more security and reassurance than similar devices that just clip over a belt.

Once attached, the Arca Swiss-compatible quick-release plate is detached using a large red button. Access via the guick release is speedy and also secure, thanks to an additional security screw.

In use, the main benefit of the camera clip system is that it enables you to keep both hands free. Another benefit is that when a camera is clipped to the belt, changing a lens without holding the camera

is possible. This is great for larger compact cameras and smaller system cameras, but heavier cameras will pull down on your belt, so I wouldn't recommend carrying an enthusiast/professional DSLR body on this camera clip for hours. Richard Sibley

to you All our tests are

The AP quarantee

conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Tamrac Zuma 7 around £150

TAMRAC'S Zuma bag series is designed for photographers who use a tablet device, with each of the three bags in the range ideal to carry a 10in tablet such as an iPad (but not a laptop). On test is the Zuma 7, which is the largest in the range, vet guite compact for a backpack at 30x23x38cm (external dimensions). In the main compartment is space for an enthusiast SLR with lens attached, plus three or four extra lenses or a flashgun, as well as a padded pocket for a tablet.

There are three ways to access the main compartment via front, left and right zip panels. The left and right zip panels have internal pockets built in for key accessories, such as memory cards, while the front zip panel has windowpane mesh pockets. In fact, there is a vast array of pockets in the bag for countless

In use, the side panels mean that it is easy to access your kit simply by swinging the bag round to your front. Even when fully loaded, the padding on the back and shoulder straps makes sure that the bag is still comfortable to carry. Given the build quality, I would have expected the bag to be a little less expensive. However, the Zuma 7 is durable enough, and a very practical bag packed with features. Tim Coleman



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry.

Canon PowerShot S100

This advanced compact camera features the brandnew Digic 5 processor, 12.1-million-pixel HS sensor and 24mm f/2 lens. AP 3 December

Samsung NX200

We look at the 20-millionpixel, APS-C-sensor compact system camera set to challenge the advanced market. AP 3 December

A camera clip system

useful for short walks

Polaroid Z340

We test the new digital camera from Polaroid with built-in printer. AP 3 December

Fuiifilm FinePix X10

Fuji's advanced compact camera follows the styling of the X100. We put it to the test. AP 10 December

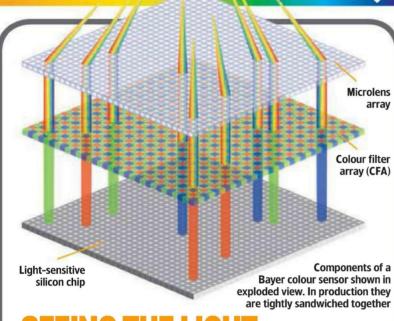
Sony NEX-5N

The update to the original NEX-5 sees a new 16-million-pixel sensor, 10fps shooting and 1080p HD video.

AP 10 December

ASKAP

Let the AP team answer your photographic queries



SEEING THE LIGHT

The spectral response of silicon varies according to the wavelength throughout the visible spectrum, with red light, for example, generating a larger output than blue light of the same intensity. However, can you tell me how this variation is adjusted in a digital camera? **Trevor W Pocklington**

In a human eye there are nearly twice as many cones sensitive to green light as there are cones sensitive to red and blue light. To replicate what our eyes see, Bryce Bayer of Kodak designed an image sensor with twice as many green pixels as those sensitive to blue and red light, thereby mimicking what we see. This so-called Bayer pattern is still in use today in the majority of digital cameras, although

there are a few notable exceptions.

Pixels themselves are colour blind, seeing only brightness in terms of a greyscale. They are made sensitive through the use of coloured filters in front of them. The raw output from the sensor can be turned into a full colour image by applying various demosaicing algorithms, either in camera or with raw file processing software. Ian Farrell

SIZE MATTERS

When a competition website specifies that the file size of a photograph being submitted online must be no greater than 1,024KB, does this refer to the JPEG size on a disc or the opened file? I have used Photoshop to create a file of 1,024KB, but once saved it takes up only 856KB on the disc. Does this mean that I should actually make the file size in Photoshop about a third larger in order to submit the best possible quality image, or is it the uncompressed open size that matters? **Alison de Villiers**

In this case it is referring to the size of the JPEG file on disc. With many competitions receiving hundreds, sometimes thousands, of entries, the online storage space can fill up very quickly. So, many competitions will only ask for very small files, in this case only 1MB (1,024KB) in size, to be submitted. Online entries to competitions are often shortlisted or judged on-screen, so I wouldn't be too worried if you are reducing the resolution by quite a lot. Check the rules, though, to see if minimum pixel dimensions are specified. If you are lucky enough to reach the final rounds of the

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competition, it is likely the organisers will be in touch asking for a higher resolution file.

Determining the exact size of a saved JPEG file is difficult. When saving a file in your editing software a file size is usually presented. However, this is just an estimation. The final file size will not be known until the file is saved.

Compression works by grouping together similar coloured pixels. For instance, if the next 1,000 pixels are all the same shade of blue (as can happen in a blue sky, for instance), it's possible to save space in the file by saying 'blue x 1,000', rather than 'blue, blue, blue...' 1,000 times.

The downside of this is that there is a drop in picture quality. The shade of blue might not be exactly the same, so by applying compression we are making an approximation. This can lead to blocky artefacts in areas of solid colour.

I wouldn't worry too much about the difference between 1,024KB and 856KB. Inspect the image at 100% magnification before you upload it and check you are happy with the quality. **Ian Farrell**

CLAIMING COPYRIGHT

I am going on a woodland birds one-day shoot, for which I have paid £75. I have received information from the photographer running the course, which says: 'Please be aware that due to the fact that all the shots on [these] photography workshops have been set up by xxxx, using extensive baiting, hide positioning, provision of perches, etc, that copyright of all images taken on these workshops remain the property of xxxx. In essence, a photographer can do whatever they like with their images within the private sphere, but if these images are offered for sale, the copyright belongs to xxxx. (With xxxx inserted instead of the name of the photographer running the courses.)

Is this correct? I thought that if I have paid for a course, even if I am then taken onto private property, copyright still belongs to me? Can the course leader claim copyright as above? I am asking because I make and sell small greetings cards, and if I should take any good images I would like to use them. Obviously, if the above is correct and enforceable, I cannot do this. I might also like to try my luck with iStockphoto if there are any very good images.

Sarah Graham-Taylor

f/AQWhy do lenses focus past infinity?

If you shoot with an autofocus SLR or DSLR, you may have noticed that some of your lenses appear to be able to focus past infinity when they are operated in

FROM THE AP FORUM

Distance shots

Timbo2410 asks I have had a Fujifilm FinePix S5600 bridge camera for a few years and have been doing a bit of nature photography, but am struggling to get good long-distance shots. Can someone suggest a good telephoto lens that might help me?

PaulatUKcamera replies The blunt answer is you can't just add a teleconverter onto the front of the \$5600. Your camera already has a 380mm lens that is probably taking it as far as possible, bearing in mind it has no image stabilisation. Adding a 'teleconverter lens' will degrade quality and probably restrict your photography in anything but bright light.

Bob Maddison replies Most teleconverter lenses are designed for a video camera where the definition is not as good as most compact still cameras. Hence their quality need not be up to still-camera standards.

Timbo2410 asks So if I were going to get a new DSLR camera, what would you guys suggest for my budget of around £800-£1000?

PaulatUKcamera replies Choose the lens first and then see what you have left over for the camera. All makes are much of a muchness, but Pentax is one that has kept faith with its older lenses. Remember that a new fast telephoto lens can cost you two or three times your budget. Look on the birdwatcher forums and see what lenses they recommend, then try to find a second-hand version of that lens and buy the camera body. An £800 camera with a typical kit lens is not going to advance your photography much beyond your existing zoom lens.

Bob Maddison replies The 'ideal' birding DSLR kit would be many times your budget. While your present camera is not ideal by any means, even to match its performance for birding will be difficult.

Ian Farrell replies Why not look at the newer bridge cameras that pack an amazing zoom range into their small bodies. Avoid the cheaper models and go for something with a good sensor. The Fujifilm FinePix HS20 has the equivalent of a telephoto 720mm lens.

There are a few issues at stake here. First, copyright of any photograph you take rests with you. This is automatic and the only exceptions to this rule are if you are shooting as an employee (not freelance) as part of your job, or you have signed over copyright in a contract. The terms and conditions you sign as part of booking the course may constitute such a contract. Please check and let us know if they do.

The photographer claims that this copyright grab is because of the time taken to bait birds, set up a hide, and so on. You are paying £75 to go on the course, so I'd say he or she has already been compensated for their trouble in arranging this. If they feel they are owed more, perhaps they should change their pricing structure.

Second, it is not possible for the organiser to distinguish as to who owns copyright

depending on how the pictures are used. Copyright either belongs to a party or it doesn't. It's as simple as that. This whole agreement smacks of an attempt to grab copyright that is beyond cheeky. I doubt if it would hold up in court.

What the organiser can do is place restrictions on how you can use the pictures. This is because they have been shot on private property and has nothing to do with copyright. For the organisers to claim they own copyright of your pictures because of where they were shot is incorrect and quite ridiculous.

On a more practical note, if it is not possible to tell where shots were taken I don't see how they would track down the images if you were to use them commercially, especially if you are selling them locally as gift cards.

Ian Farrell

manual-focus mode. To try it, take a lens that has a distance scale (not all do) and turn the focus barrel towards infinity. You will find that the point where the lens stops is actually a little way past the infinity mark.

Many photographers have debated why this should be the case, but the real reason is a bit dull. It's to prevent the AF motors of the lens receiving a 'jolt' from a sudden stop when they rack the focus out towards infinity. If they never reach the end of the physical focus range, they will never be stressed by an abrupt stop.

For those who focus with AF, this is a

piece of camera trivia that can be wheeled out at your camera club to impress fellow snappers, but those shooting in manual-focus mode should spend some time focusing on objects at infinity and never just turn the focus ring to the end of its scale. The chances are that you'll go past the point of focus and not get the sharpness your lenses are capable of. With wideangle optics, depth of field and depth of focus can cover up such mistakes, but when shooting with a telephoto lens at wide apertures, finding infinity can be as difficult as any other focus point. **Ian Farrell**

In next week's AP

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Affordable and luxury compact cameras, plus a few models with very clever features

CALENDARS/DIARIES

There's something for everyone in our guide

FIRST LOOK

PANASONIC LUMIX DMC-GX1



We take a first look at the latest advanced compact-style model from Panasonic

COMPETITION

APOY ROUND 9



Find out who won the **Black & white** round of our Amateur Photographer of the Year competition

IT WON'T GET BETTER THAN THIS...



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HOME OF AMBITION





Sony NEX-7

We find out whether the Sony NEX-7 is just another high-resolution camera or whether it's the advanced compact system camera photographers have been waiting for

Mat Gallagher

WHEN Sony bought Konica Minolta's camera division in 2006, there was much speculation about the impact the acquisition would have on the DSLR market. On one hand, Sony is a large technology company and a leader in many fields, including broadcast video, and therefore had the investing power and potentially the know-how to create a class-leading range of DSLRs. On the other hand, it

lacked any photographic heritage and would be challenging long-established brands with huge followings including serious professional user bases. To Sony's credit, five years later the company has an impressive line-up of cameras and a significant market share.

However, the introduction of a new type of camera was always going to benefit the non-traditional manufacturers, and the fresh start meant playing fields were levelled. The compact system category has seen companies such as Panasonic and Sony come into their own, and this latest NEX model is the most highly specified we've seen to date. Although compact system cameras (CSCs) are principally

- Exmor APS-C HD CMOS sensor
- Bionz processor 2.359-milliondot XGA OLED electronic viewfinder
- Sony E-mount Sensor-shift stabilisation Tilting 3in. 921,600-dot,
- TruBlack LCD 10fps continuous shooting (speed priority) 1080p HD
- video capture Street price £1,000 (body only)

aimed at those users upgrading from compacts, they have proved popular among DSLR owners either as a second body or a replacement for their current model.

The new NEX-7 is definitely aimed at the advanced user, with a class-leading 24-million-pixel sensor, a host of manual controls and a premium price tag. It is the first Sony NEX model to feature a viewfinder, and is the first non-DSLRshaped CSC to incorporate one in the body. The camera's specification makes it a viable replacement or even an upgrade for many DSLR users, while high-end DSLR users can retain an extremely high resolution and high degree of control in a smaller body for times when a large camera is not appropriate or possible.

The NEX-7 matches Sony's latest high-end SLT (pellicle mirror) camera, sharing the same sensor and electronic viewfinder with the Alpha 77, which scored very highly when we tested it in AP 15 October. It will be interesting to see if, without the semi-translucent mirror and phase-detection AF, the NEX-7 offers an

equally good performance.

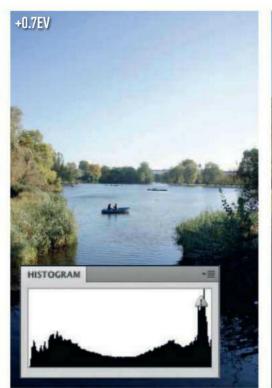
FEATURES

The decision to stick with the physically larger APS-C-sized sensor has added to the appeal of the NEX cameras over the micro four thirds models and has allowed the latest sensor to reach such high resolution. The Exmor HD APS-C unit has 24.3 million effective pixels, and 24.7 million in total. This means that at full resolution a 6000x4000-pixel image is recorded, which equates to an A3 print at 342ppi, or a 20x13in print at 300ppi. By default, JPEG images are saved at 350ppi, making them almost pre-sized for A3. Images can be saved in a choice of Standard or Fine JPEG compression, and also raw and a combined raw+JPEG, which uses the full Fine JPEG. The raw is in

Sony's ARW format and requires the Sony's Image Data Suite to convert the files as none of the third-party programs currently supports the files.

The Bionz processor is the brain of the camera and is responsible for noise reduction. allowing the NEX-7 to provide a sensitivity range of ISO 100-16,000. An auto ISO setting allows a fixed range of ISO 100-1600 for standard shooting. Fast data conversion allows burst shooting at up to 10fps in speedpriority mode, while still allowing adjustment of the exposure modes. The regular continuous shooting mode is at 3fps. Using a SanDisk Extreme Pro 8GB card, the camera can perform a burst of 17 JPEG files, 13 raw files or raw+JPEG files in speed priority mode. That's a burst of 1.3-1.7secs before filling the buffer. In regular continuous mode 13 raw+JPEG files, 17 raw files or a more significant 48 JPEG files can be saved. That is a burst of between 4.3secs and 16secs, which is more suitable for prolonged action sequences. As the camera doesn't feature a regular data writing lamp it is difficult to judge exact write times per file, but by filling the buffer the delay before the review screen becomes active is between 6secs and 17secs, depending on the file type. This means that individual write times reach at least 0.35sec for JPEG and 1.3secs for raw+JPEG, which is very impressive for such a large file size.

The lens mount is Sony's new E-mount system, which offers compatibility with a range of seven lenses, plus two adapters for the 16mm to give a wider-angle view. Sony A-mount lenses and older Konica Minolta Dynax lenses are compatible via an adapter due later this month, which also includes a phase-detection module and pellicle mirror to improve AF performance. The kit lens due to be offered with the NEX-7 is an 18-55mm f/3.5-5.6, which appears relatively compact on this body, but feels a bit limiting for the level of camera and suffers from both pincushion and barrel distortion (which





According to the histogram in-camera, the +0.7EV should have delivered a perfect exposure but in practice **OEV or -0.7EV** is preferred

Skin tones appear very natural even under cool light using the auto white balance setting

can be corrected in-camera). Without a fast aperture zoom lens currently available in the E-mount, your only other option is to go for the 24mm f/1.8 and 50mm f/1.8 primes.

The NEX-7 features the SteadyShot Inside sensor-shift mechanism, which provides stabilisation for any lens placed on the camera. This keeps the size and cost of the optics down and means that even older lenses, attached via adapters, are stabilised. This also helps with dust reduction and a special cleaning mode features in the menu.

Metering comes via a 1,200-zone system, which uses the image sensor itself and offers multi-segment, centreweighted and spot options. Exposure compensation is

available in 1/3 or 2/3 stops for ±5EV.

The imaging-sensor-based autofocus system uses the contrast-detection method and offers a choice of multi, centre or spot options. Spot AF is available from any one of 187 points across the frame, although it doesn't quite reach the edges. There is also a choice of single and continuous modes, object tracking, plus face detection and face priority for registered faces.

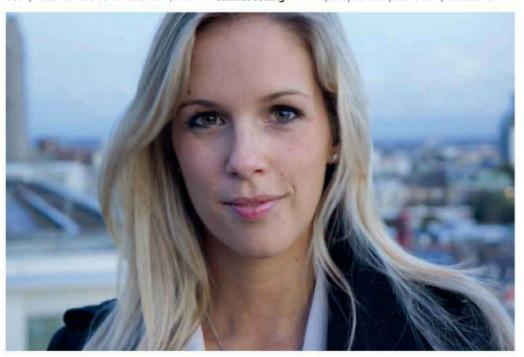
Alongside the regular exposure modes the NEX-7 offers intelligent auto. which recognises the scene and applies adjustments to suit. There are eight scene modes, an anti-motion blur setting (which uses the widest aperture) and auto ISO settings. Sweep panorama comes in either 2D or 3D modes, and creates a 12,416x1856-pixel 2D or 7152x1080pixel 3D image.

The built-in flash unit provides a guide number of 6m @ ISO 100, while a hotshoe accepts external flashguns. Storage is via SD cards, with SDHC/XC formats supported.



BUILD AND HANDLING

The NEX-7 is bigger than the previous NEX models, which makes the lens feel more in proportion with the body, but it is still considerably more compact than any DSLR model and significantly smaller than the Leica M9, a camera with which it will be compared. Made from magnesium alloy, the body is solid, and although the grip is guite shallow it is wide and textured with a rubberised leatherette feel, extending around to the back of the camera for thumb placing and enabling a secure hold. The electronic viewfinder is positioned on the far left of the rear panel, in much the same position as you would expect to



find a rangefinder viewing screen, and has presumably been placed there to avoid the light path without adding to the height of the camera. Around the viewfinder is a stiff rubberised and fixed eyepiece to block external light.

A small sensor sits inside the hood to switch the screen on when your eve is put up to the finder. This saves battery life as the rear screen is not left on constantly. There's a brief, and off-putting, delay before the viewfinder screen comes to life. Battery life is very good overall, and although quoted at around 430 shots, I managed nearly 800 before having to recharge.

The inclusion of a built-in flash has become somewhat of a novelty for compact system cameras, so it was reassuring to see one in the NEX-7. With its central position it springs up high above the lens when the flash button is pressed. The rear screen is mounted on a tilt mechanism, as with previous NEX models, rather than the more advanced tilt-and-angle system used on the Alpha 77. This allows roughly a 135 adjustment and is sufficient for both highand low-level viewing, including tripod use. The only angles it really lacks are for viewing from the sides or in front of the lens.

As many of the buttons on the NEX-7 are customisable, function marking is scarce. The two placed directly next to the LCD screen are easily identified as their functions appear on the screen itself, by default accessing the main menu and focusing options. The control dial, too, is represented on the screen, with both its central button (which controls the shooting mode) and the rotation control (which deals with ISO settings) labelled.

When the camera is first turned on or the mode changed, icons on the screen also show for the two large unmarked dials to the right of the top-plate. These function dials generally operate as shutter, aperture and exposure compensation controls, and although having them placed next to one another in this way is unusual (as opposed to one at thumb and



one at finger position), it is no more difficult to use and easily adapted to. An additional unmarked button sits next to the shutter button, which, by default, offers focus point adjustment, but can be changed for a range of functions, including white balance, creative styles and picture effects. Not having a physical mode dial is not as annoying as I thought it might be, especially as a single press of a button brings a large shooting dial onto the screen. This screen dial can still be turned via the rotating wheel on the rear.

The layout of the functions perhaps takes more getting used to than those on a traditional DSLR, as they are more unusual. It really doesn't take long, though, before they fall to the fingers, and you'll soon be able to make adjustments without taking your eye away from the viewfinder.

Using the tilting screen, it is possible to compose extreme low angle shots such as this

NOISE, RESOLUTION AND SENSITIVITY

The 24.3-million-pixel sensor in the NEX-7 is the same as that used in the Alpha 77 SLT (single lens translucent) model. The main difference between the cameras is that the Alpha 77 directs 30% of its light away from the sensor to the phase-detection system. With more light on the sensor, the mirror-free NEX-7 should perform better in low light. At ISO 100, the NEX-7 hits an impressive 32 on our resolution chart with both JPEG and raw files - matching that of the Alpha 77. By ISO 3200, resolution starts to fall, but only to a respectable 26 (the Alpha 77 resolved to 24). At ISO 12,800, the NEX-7 stays slightly ahead, remaining at 24 for the raw and JPEG compared to 22 and 18 respectively for the Alpha 77.

Noise is very well controlled in the JPEG files, remaining completely

FEATURES IN USE

ALTHOUGH the NEX-7 uses the same resolution and technology as the electronic finder in the Alpha 77, there are subtle differences between the cameras. The same magnification is achieved, but eye-relief in the Alpha 77 is 4mm greater.

When used side by side, however, the two EVFs appear identical. As electronic viewfinders go, these are certainly the best on the market and they outperform all other current CSC viewfinder options. Although many photographers may have preferred to see an optical finder, or even a hybrid configuration,

on this camera, the electronic throughthe-lens view delivers much more accurate framing information.

The brightness of the view adjusts to replicate the true metered brightness, but I found it still difficult to judge exposure accurately on the screen without using the histogram display. However, with the histogram on the screen and your eye fixed to the eyecup, it is possible to make more critical decisions about the shot than would be possible on an optical screen.



free of colour noise even at the highest ISO 16,000 setting and repressing luminance noise effectively even at ISO 6400, although detail suffers because of it. Even in raw files, with noise reduction turned off, noise only starts to become destructive above ISO 3200 and colour noise is only present in the top two settings. For most scenes it is quite safe shooting at ISO 100-1600, although the lowest setting should still be chosen for optimum performance.

29/30

WHITE BALANCE **AND COLOUR**

The auto white balance remains reliable in the NEX-7 for most scenes, giving rich colours in bright daylight and natural skin tones under the cooler evening light, and even remaining neutral under fluorescent lighting. There is a full range of white balance presets, however, including four fluorescent modes, custom reading and colour temperature control.

JPEG images have more contrast than the raw files by default, but they are by no means over the top and they can be used straight from the camera. A full range of creative styles is available in the colour menu for different effects, from a brash-looking vivid through to black & white.

9/10

METERING

Using full multi-segment metering, the camera handles a range of scenes with ease. For some situations I opted to expose to the right using the histogram display, which involved increasing the exposure by up to 1EV. However, the sensor loses highlights guite easily, so creating the slightly darker images presented by the metering was usually preferable. With high-contrast scenes or specific effects I had to adjust the exposure compensation by up to 1 stop in either direction. This kind of compensation is to be expected, and with such a wide adjustment range on the dial I was free to add as much creative input as I wanted

DYNAMIC RANGE

Although we have not been able to gain dynamic range measurements to date for the NEX-7, when the same sensor on the Alpha 77 was tested it scored an impressive 13.2EV on DxOMark.com, which puts it on par with the Sony Alpha 580 and Fujifilm FinePix S5 Pro, although slightly behind the Pentax K-5 and Nikon D7000. With the lack of a mirror in the light path I would expect the NEX-7 to match this maximum score, but tail off less rapidly as the ISO was increased. Among the options in the brightness and colour menu are those for a dynamic range optimiser and auto HDR. The dynamic range optimiser provides a subtle but effective improvement to shadow and highlight areas to

Facts & figures



RRP £1.129.99 (with 18-55mm kit lens) Street price £1,128 (with 18-55mm kit lens) Sensor 24.3-million-effective-pixel, APS-C HD CMOS Output size 6000x4000 pixels Focal length mag Sony E-mount Lens mount JPEG, ARW (raw), AVCHD/MP4 File format

Compression 2-stage JPEG, 1-stage raw Colour space Adobe RGB, sRGB Electronically controlled focal-plane shutter Shutter type

30-1/4000sec + bulb Shutter speeds

1/160sec Max flash sync 100-16 000

PASM, iAuto, sweep panorama (2D), 3D sweep panorama, Exposure modes anti-motion blur, scene selection

1,200-zone TTL metering, with multi-segment, Metering system centreweighted and spot

±5EV (1/3EV steps) Exposure comp

White balance Auto, 6 presets, custom, colour filter and manual

White balance bracket No Drive mode

10fps (speed priority) 3fps standard LCD 3in, 921,600-dot TruBlack LCD Viewfinder type Electronic 0.5in XGA (2,359,000 dots)

Field of view 100% coverage

Dioptre adjustment Focusing modes AF points

Single, continuous, direct manual (DMF), manual Multi-point (25 points), centreweighted AF, flexible spot, face detection

DoF preview Built-in flash Pop-up (GN 6m @ ISO 100)

Video 1920x1080 50p AVCHD, 1440x1080 25fps MP4

External mic Yes, 3.5mm SD, SDHC, SDXC Memory card

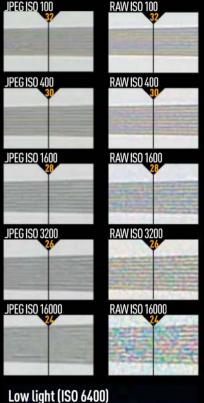
InfoLithium NP-FW50 (430 shots) Power USB 2.0, HDMI

Connectivity Weight

291g (without battery or card) 119.9x66.9x42.6mm Dimensions

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These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the standard 18-55mm #13.5-5.6 kit lens at 38mm #18 setting. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity.







FOCAL POINTS

Pop-up flash

Sitting right in the centre, the pop-up flash springs high above the camera to avoid lens shadow and has a guide number of 6m @ ISO 100

Dual custom dials

These principally control the aperture, shutter speed and exposurecompensation functions, but can be customised



Custom buttons

Most of the functionality along the right-hand side of the screen can be customised to your requirements, while the screen displays the current settings

Electronic viewfinder

Using the eye sensor just inside the eye cup, this activates when your eye is placed against it and delivers a high-resolution view

Camera shown actual size

Dual electronic level

The on-screen display can be superimposed on the rear screen or the viewfinder, offering both forward and side-to-side levelling in a fighter-jet-style display

3D panorama shooting

The sweep panorama mode is available in 2D and 3D modes, with the 3D allowing a fully 3D image to be viewed on a compatible screen monitor or TV screen

High-speed burst shooting

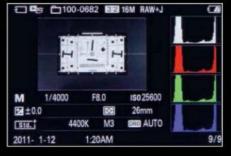
When set in speed priority mode, the NEX-7 is capable of 10fps continuous shooting for fast action, compared with a regular 3fps in other modes

Full HD video

Using the AVCHD format, the NEX-7 can capture video at 1920x1080 pixels at 50fps or 25fps and allows manual-exposure control along with external mic input

Live view display SO FH AV EV

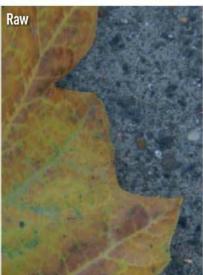
Review mode with histogram



Function information

Shoot Mode Aperture Priority Adjusts aperture to change the range in focus and amount of background blur Small value blurs the front and back and large value makes even the background in focus







maintain an even tone curve, while HDR is effective with manual control of between 1 and –6EV.

8/10

AUTOFOCUS

Contrast-detection autofocus systems have come a long way since the first live view attempts on DSLRs, and even in the short time that compact system cameras have been around. By increasing the output channels and speeds from the sensor and tweaking algorithms, the best contrast AF systems are difficult to distinguish from phase-detection versions in good light and are often more accurate in their focus.

The system on the NEX-7 is about as guick as we've seen, matching that of the latest Panasonic and Olympus models, while in low light it seems to offer even better performance, even using the relatively small-aperture kit lens. Using the flexiblespot AF it is possible to get a precise position for the focus in a scene and only very rarely did it show any sign of hunting backwards and forwards. When shooting in extreme low-light conditions it seemed to switch to a more general area AF when focusing couldn't be achieved, which meant I could continue shooting. For continuous shooting a lack of focus seems to stall the burst rate. The object-tracking and continuousfocusing systems work well together for maintaining a lock on a moving subject, but the performance starts to struggle in low light. When compared to other contrast AF systems, the NEX-7's is way ahead of the competition and will even give some DSLRs with phase detection a run for their money.

9/10

LCD, VIEWFINDER AND VIDEO

Once you are using the electronic viewfinder, it is impossible not to be impressed with the quality of the image. In good light the 2.359-million-dot resolution becomes difficult to distinguish from that of an optical image, and although the image shows signs of noise in low light it stays bright enough

This enlarged section of an image shows the high level of detail in raw and JPEG

for clear viewing relative to the exposure settings. Not only does it give 100% coverage, but the 1.09x magnification also makes it larger than even the Canon EOS 7D's display. The benefit of having a viewfinder at all in a compact system camera should not be overlooked, either, with most cameras in this format requiring an add-on unit fitted to the hotshoe, and in bright sunny conditions it is nice to be able to place the camera up to your eye and avoid having to squint at a rear screen. In fact, in any light the process of putting the camera up to your eye engages you with the picture far more.

The rear screen's wideangle format is utilised by the function descriptions to the side of the image, leaving the composition area relatively clear, or available for more shooting information. It gives a crisp and sharp image that makes reviewing files at the maximum 16.7x magnification ideal for checking sharpness. The coating on the screen does a good job of removing glare, and although thumb and fingerprints are visible when the screen is off they have little effect on viewing. The display options can bring up a dual-axis level display and most usefully a live histogram. When shooting with the electronic viewfinder, the histogram display allowed me to fine-tune the exposure compensation to optimise the exposure and avoid clipping highlights. The rear screen can also show purely shooting information without an image, for reference when using the viewfinder for composition.

The video functionality should not be overlooked in the NEX-7, as with full 1080p HD at 50fps or 25fps in AVCHD format, or a 1440x1080-pixel format in MP4 quality is impressively clear and action smooth, with a data rate of around 96Mbit/s on our sample once downloaded. Sound is also impressive from the stereo microphone (saved in Dolby digital AC-3) and there is a 3.5mm input port for an external microphone if required.

9/10

Competition





SAMSUNG NX200

TO BE TESTED AP 3 DECEMBER 2011

Leica M9
TESTED AP 24 OCTOBER 2009

ALTHOUGH the £1,000-plus price tag of the NEX-7 may cause a deep intake of breath for many, it cannot be treated as simply another compact system camera. Samsung's new NX200 has a high-resolution, 20.3-million-pixel APS-C sensor and is therefore a natural competitor to the Sony. While this camera is nearly half the price, it doesn't offer the same level of control and lacks the all-important viewfinder. As I have mentioned before, there are some similarities between the NEX-7 and the Leica M9. such as the premium image quality, the stylish design and compact size, and even the manner in which it is held and operated. The Sony NEX-7 is unlikely to replace the M9 for those drawn to the magical red dot but, based on initial reactions around the office and when out shooting with the NEX-7, it already has a following and could become a classic in its own right.

Verdict

THE MASS-MARKET appeal of compact system cameras is essential for the category to work. High sales drive down prices and allow development into improved operations and performance. As photographers, however, we see compact system cameras from a different perspective. They offer a small creative solution, as a second camera or as a replacement for an old heavy camera bag. The early CSC models are undoubtedly handy, but the NEX-7 is the model that most of us have been waiting for – a camera with DSLR controls and performance in a smaller form, rather than a just a compact with removable lenses. Models such as the Panasonic Lumix DMC-GF2 and Samsung NX11 have come close, but the NEX-7 is the first that feels truly high-end. That is not to say the NEX-7 has got it all right. It is a complicated camera with hundreds of clever functions hidden in the menus. The body and lenses are guite large, so it isn't guite pocket-friendly, and although the focus is impressive for contrast AF it still has phasedetection systems to compete against. Overall, though, if you are looking for a CSC, this is the best money can buy.



1 2 3 4	- 5	6	7	- 8	9	10
FEATURES	9/10					
BUILD/HANDLING	9/10					
NOISE/RESOLUTION	29/30					
DYNAMIC RANGE	8/10					
AWB/COLOUR	9/10					
METERING	8/10					
AUTOFOCUS	9/10					
LCD/VIEWFINDER	9/10					
LCD/VIEWFINDER	9/10					



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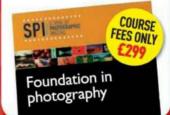


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- Create an archive to safeguard valuable pictures



FOUNDATION IN

- Winning composition
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- Expert metering techniques
- Shooting striking portraits
- Mastering still-life
- Depth of field control
- Controlling flash
- Shooting wildlife and nature
- Using colour
- Sports and action shots
- Choosing the right lens



FOUNDATION

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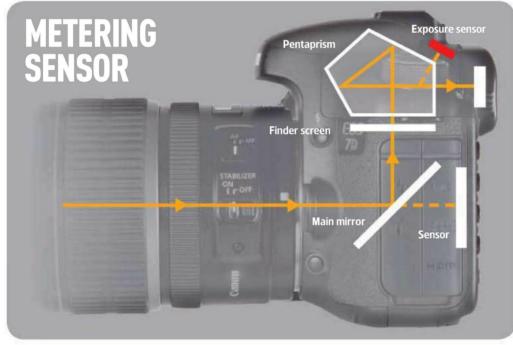
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AP explains...

Metering

Modern metering systems are extremely complex, and different manufacturers deal with metering in different ways. **Richard Sibley** explains how to use the various modes to get the best out of any system



METERING FUNDAMENTALS

Before looking at how evaluative metering systems work, familiarise yourself with the basic types of metering. While in the majority of situations most photographers will simply revert to evaluative metering, it is important to know exactly what the alternatives are, and when it would be appropriate to use them.

SPOT METERING

As is well known, spot metering is the most basic type of exposure metering. This mode works by metering from a specific point. On older cameras this is a spot in the very centre of the frame, but on modern cameras the spot is usually linked to the AF point.

When using this mode, only the very small area under the spot is metered, sometimes as small as just 1% of the image area. In this situation, the aim of the metering is to expose the area under the spot to produce a mid-grey tone. This means that if you are metering from a highlight, the resulting image will be underexposed, while metering from shadow areas will cause them to be lightened, meaning overexposure.

USING SPOT METERING

With such a tiny area of the image being metered, spot metering should be used when precise metering is required, such as in a high-contrast scene where centreweighted or evaluative metering may overcompensate for the two extremes.

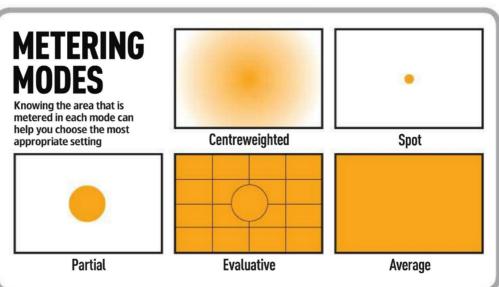
Obviously, not every subject you wish to photograph will be the equivalent of a midtone, but as spot metering is very accurate and predictable it makes it easy for a photographer to choose a point to meter from, and to apply the correct amount of compensation.

For example, when photographing the series of orchid images (see opposite page), I knew that spot metering from the brightest point in the image would fool the metering into slightly underexposing the image. As this point is lighter than a mid-grey tone, the spot metering darkens the exposure to

KNOWING how a camera's metering system worked used to be a straightforward affair. Generally, most SLRs used a spot, centre or average–weighted metering system and photographers could quickly grasp how their camera would respond in most situations.

While the specifications of modern evaluative–metering systems may seem impressive, their workings are less transparent. This leaves photographers simply trusting their metering system and then using the exposure compensation accordingly.

However, understanding how all the different metering modes on a camera work gives the photographer much more control of exposure. It becomes easier to know where to meter from, and exactly how much compensation may need to be applied. It may also affect the way you focus and compose your images.





make it a midtone. Spot metering from a point that is in slight shadow, and little darker than a mid-grey, means the spot metering lightens this area.

Spot metering can also be used to make sure that the highlights in an image remain highlights. By following the instructions on page 61 (Learning about your camera's spot metering), you can find out how to alter the exposure to make sure a specific point is rendered a highlight or a shadow.

Usually, overexposing a spot-metered exposure by greater than 2EV will lighten a midtone so that it is almost burnt-out white, while an underexposure of more than 3EV will make a midtone almost black. Obviously, this depends on the dynamic range of the camera being used, but it is nevertheless a useful rule to remember, particularly when creating highlight and shadow exposures for HDR imaging. It is worth noting that Olympus DSLRs actually have highlight and shadow spot metering built in, which work as described above.

MAKESHIFT TARGETS

There are some subjects in everyday life that are very close to midtones. By using spot metering on one of these objects, you can find out the correct exposure. For example, green grass is a good makeshift target for metering a midtone. Also, metering from grass is particularly useful if you are shooting with an older camera that may lack an evaluative or average metering option.

Top left: Highcontrast scenes are often difficult for evaluative metering systems. Here, the camera has done a reasonable job, but the orchids are slightly overexposed

Top right: Centreweighted metering produces better results, but the very bright flowers have fooled the metering, causing a slight underexposure

Above left: Spot metering from the brightest point of the scene means that there are no burnt-out highlights, but the image is too dark

Above right: Spot metering from the shadow area of a petal produces the best exposure

'Centreweighted metering is the best option for anything where the majority of the subject is in the centre of the frame'

Simply point the camera at the grass and check the metered exposure settings. Just make sure that the grass is in the same light as the subject being photographing. For example, don't use grass that is in the shade as a metering target if your subject is in bright sunlight.

CENTREWEIGHTED

Centreweighted metering, which is possibly the most useful of all the metering methods, is biased towards the centre of the image frame. This makes it ideal for any situation where the subject is usually in the centre of the frame, such as wildlife, portrait and sports photography. The exact size of the centre area varies between manufacturers, and it can often be adjusted in-camera.

What is often misunderstood by many photographers is that the exposure is only biased towards the centre, rather than it being the sole contributing factor. Most cameras roughly attribute 75% of the exposure calculation towards the centre of the frame, with the light from the rest of the scene making up the other 25%

The result is that the subject in the centre of the frame should be correctly exposed, with only small compensation made for any surrounding highlights and shadows.

BACKLIT PORTRAITS

Centreweighted metering is ideal for shooting backlit portraits. A bright background may sometimes fool an evaluative metering system into underexposing for the subject's face, and spot metering may be too localised. Centreweighted metering is the best choice, as the subject will most likely be in the centre of the frame. However, you may need to make exposure adjustments depending on the complexion of the subject.

If the subject has Caucasian skin, a general rule is to add +0.3-1EV to the exposure, as this skintone is lighter than a metered midtone. Conversely, darker skin may need to be slightly underexposed by 0.3EV, but again this very much depends on the person's complexion and the specifics of the camera being used.

PARTIAL METERING

Canon DSLRs also feature partial metering. This uses an area of the frame measuring around 10% and meters the exposure from this. It can be thought of as a large spot meter, and like spot metering it is useful when wishing to meter from a precise area.

TESTING YOUR EVALUATIVE METERING SYSTEM

HAVE you ever took two images in a row, only to find that the exposure has inexplicably changed from one shot to the next? The chances are that you have either slightly recomposed the image, or the AF point has changed. In evaluative metering mode, sometimes very slight changes can affect the way the camera meters, so it is important to find out how recomposing or refocusing your image may affect the exposure.

One of the most common situations in which this will be experienced is when shooting landscapes. Changing from an image being half land and half sky, to one third land and two thirds sky can have a dramatic effect. There is usually a tipping point at which an evaluative system will switch between giving priority to the land or sky. Logically, this is usually half way, but this isn't always the case.

To see exactly how evaluative metering is affected by the ratio of land and sky, take a series of landscape images with the camera tilting further up each time to include more and more sky. Make sure that the first image is nearly all land and the last one is nearly all sky. By examining the exposure of the images, you should be able to identify the point where the exposure changes between compensating for land and sky. In turn, this will show exactly how much exposure compensation to apply. For example, when exposing a scene that is one third land and two thirds sky, you may find that your camera usually underexposes the land by O.6EV. Before you even shoot a landscape with this composition, you can apply the necessary exposure compensation.

Evaluative metering can also be affected by the AF point used. To test this, pick a scene with

areas of high contrast and set the camera up on a tripod. In evaluative metering mode, change the AF points between focusing on highlight and shadow areas, taking an image each time. Check the exposure settings to see if there is any difference in exposure.

If you are one of the many photographers who focuses and then recomposes a scene, be warned that some cameras will meter at the point where the AF is locked rather than where it rests in the final scene.

To test this, photograph a dull scene and then refocus on a very bright point that is not in the scene you have just photographed. Lock the focus on this highlight. With the focus locked, reshoot the original scene and see if locking the focus to a bright highlight has made any difference to the metered exposure.



AVERAGE METERING

Average metering uses a number of metering points, or segments, spread across the entire image frame, and averages them out to produce an exposure. Unlike evaluative metering systems, average is not an intelligent system and doesn't take into account any other factors, such as colour or the AF point in use. Average metering isn't found that often on cameras nowadays, but it is tucked away in the

custom menu of some Nikon DSLRs. To activate it, go to the custom menu and select Centre Weighted Metering. As well as being able to select the size of the centre area, you can also select Average.

Although average metering lacks the 'intelligence' of evaluative metering, and is much more primitive, it is often a good basic setting because it is extremely predictable. This makes average metering easy to second guess, and to adjust the exposure,

which is particularity useful when shooting landscape images.

MODERN EVALUATIVE METERING SYSTEMS

Let's be honest, most digital photographers will simply put their camera into its evaluative metering mode, check the result on the screen, or possibly the histogram, and then adjust the exposure accordingly. This is all very well and good, but it helps to



LEARNING ABOUT YOUR CAMERA'S SPOT METERING SYSTEM

THERE is a simple test that you can do to help you understand a little more about what your camera does when spot metering.

To begin, set up a grey card and make sure it is evenly lit across its surface. Frame the card so that it fills the majority of the camera frame. Now set the camera to spot metering and f/8 in manual exposure mode, and take a photograph. Now increase the shutter speed in +0.3EV intervals, taking a shot each time. Keep checking the camera's histogram to see when the grey card becomes completely blown-out to white. This will be when the histogram has a peak that is on the very far right of the graph.

Repeat this process, but this time reducing the shutter speed in -0.3EV intervals. Again, do this until camera's histogram shows that the image is completely black, with a peak on the very lefthand side of the graph

By studying the images, you should be able to see that when using spot metering and exposing by ±XEV, it will produce blown-out highlights or black areas. This information will help you to more precisely set the correct exposure for a given scene. For example, to retain highlight detail and avoid white-out areas, then instead of overexposing by, say, +2.3EV from the area metered, overexpose by +2EV.

have some understanding of how exactly a camera's evaluative metering works and, more specifically, how your camera's evaluative metering works.

Rather than metering from a point or from the centre of the frame, evaluative metering will judge the correct exposure from a series of points or segments spread across the image. There may be a dozen segments or there may be thousands, but the basic principles are the same.

The light reflected on the light meter at each segment is recorded and then the camera's processing system will attempt to second guess what is being photographed and set the correct exposure accordingly. Each manufacturer has its own way of calculating exposure, and these days it is not simply the amount of reflected light that is taken into account

SCENE ANALYSIS

The metering sensors of many modern cameras are small image sensors in their own right, tucked away inside the viewfinder chamber. In the case of compact system cameras, with no mirror or optical viewfinder, the image sensor itself is used for meterina

By analysing thousands of images, manufacturers can calculate algorithms that tell the camera that 'if the light, colours, focus distance and AF point are W, X, Y and Z, then this type of image is being taken and it and should be exposed like this'

At a very basic level, the metering system will note where the highlights, shadows and midtones of the image are, and establish a priority. For example, if the image has a few highlights but is largely made up of shadow areas or midtones, it will look to expose these darker areas correctly at the expense of the highlights possibly burning out. However, modern metering systems are now far cleverer than these basic equations.

Most cameras will look at exactly where

in the image highlights and shadows are. If the camera sees that the top half of the image is brighter than the bottom half, it may assume that you are taking a landscape image. It then has a decision to make as to whether to expose for the land or the sky, and by how much. Different manufacturers will set the metering priority of their cameras differently. For example, we notice that Pentax DSLRs tend to underexpose landscape images taken in overcast conditions, clearly prioritising for the sky, whereas Nikon cameras generally expose for the land, which can cause detail to be lost in an overcast sky.

METERING AND COLOUR

Evaluative metering systems are even more complex than just analysis of the brightness across the scene. Take Nikon's 3D Color Matrix Metering, for example. Its metering sensor doesn't just look at the luminance value, but also the colour value. The metering sensor is an RGB sensor, so is able to even more accurately know that you are taking a landscape image. For example, if it sees that one third of the top half of an image is blue and two thirds are made up of greens and yellows, it will guess that you are taking a landscape image. It will then use the luminance values accordingly to expose the scene appropriately.

Cameras that directly meter off the image sensor often have even more opportunity to use evaluative metering. Face detection is a great example of this. By programming the camera to know what a face looks like, it will then know that a portrait is being taken and will prioritise the exposure of the face over everything else.

AUTOFOCUS

Unbeknown to many photographers is the fact that evaluative metering is usually affected by the camera's autofocus system. At the most basic level the focusing distance

'At a basic level, the system will note where the highlights, shadows and midtones are'

is taken into account. This can help the camera to establish whether you are taking a portrait or a landscape, which helps meter accordingly. However, the actual AF point itself is often treated as if it is a spot-metering point. Metering is then slightly weighted for this. Some systems go as far as checking that the entire focal place, not iust the selected AF point, is well exposed. To see if the AF point affects the evaluative metering of your camera see, the test on page 60.

Knowing exactly how evaluative metering is affected by the AF point allows a photographer to predict more accurately what the final exposure will look like, and if there are better metering options available. AP

18% GREY

FOR YEARS, photographers have been using 18% grey camera meters to a mid-grey so pointing the meter at an 18% grey card will give a true metered reading.

The problem is that most camera meters don't actually

measure 18% grey. Instead, they meter at the equivalent of around 12-14%, which is actually around 0.3-0.5EV less than a mid-grey tone. So, using an 18% grey card for taking a metered reading may result in the exposure actually affect the midtone, as different settings will apply a different contrast curve to an image. However, while it isn't an ideal solution, using an 18% grey card at least offers consistency,



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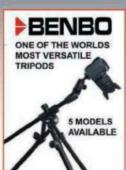
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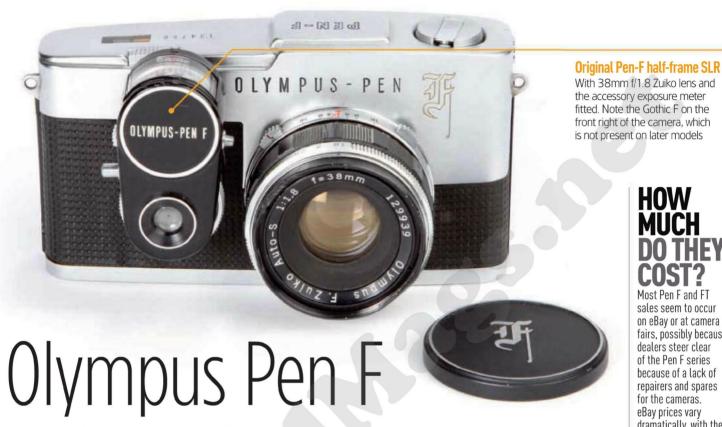
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Ivor Matanle traces the history of a camera that almost changed the world

MOST people either recall or refer to the 1960s as a period of rapid social change, but it was not just a time when hemlines went up and traditional moral values declined. The 1960s brought massive design innovation in photography as in everything

else. The photographic innovation that impressed me more than the others at the time was the Olympus Pen F series of half-frame 35mm SLRs. Designed for 72 exposures measuring 18x24mm, with a unique rotary shutter that was synchronised



This meterless FT of 1967 provided the most reliable model in the range

with electronic flash at all speeds up to 1/500sec and an innovative light path that made the usual pentaprism 'hump' above the camera body unnecessary, their unusual optical design included an instant-return mirror pivoted along the vertical edge, rather than the top horizontal edge, so the mirror flipped sideways.

The Pen F, like the already-successful Olympus half-frame Pen viewfinder cameras, was designed by Yoshihisa Maitani, who, when the Pen F prototype was shown at the photokina trade show in 1963, was still only 30 years old. By the time the production models were available in mid-1964, pent-up demand following rave reviews ensured massive sales. And buyers were not disappointed. The 38mm f/1.8 Zuiko lens, with which all the early Pen F cameras were sold, delivered significantly higher contrast than good-quality German lenses, vet also provided formidable resolution. At that time, this was a rare combination.

THE CAMERAS

A comparatively unusual feature of the Pen F was that its lever wind required two strokes of the lever to wind the film and shutter. Reminiscent of the double-stroke Leica M3, this was a precaution against excessive

HOW

Most Pen F and FT sales seem to occur on eBay or at camera fairs, possibly because dealers steer clear of the Pen F series because of a lack of repairers and spares for the cameras. eBay prices vary dramatically, with the very best examples cosmetically and functionally fetching almost twice as much as cameras with issues. An American sale of a working Pen FT with 38mm f/1.8 and very minor 'internal dust on screen' issues recently ended at fractionally under £135, whereas a Netherlands collector got £250 for an identical camera in virtually mint condition. In a reversal of the pecking order of past years, mintoriginal Pen F cameras with 38mm f/1.8 lens are fetching as much as £350. A nice Pen F outfit that included the 38mm f/1.8, a lens adapter, the 50-90mm zoom and one of the wideangles (judging from the pictures) was sold on eBay by someone in Yorkshire in October for £317.

load on the film-transport gearing. Users' experiences over nearly 40 years of Pen F ownership suggest that this caution was justified.

since film- and shutter-wind problems are common now in well-used early cameras.

In 1967, Olympus announced the Pen FT. with full-aperture TTL (through-thelens) exposure measurement. However, the exposure meter of the Pen FT did not provide a direct aperture reading to suit the shutter speed that had been set. Instead, the needle indicated a number in the viewfinder, from 0 to 7, and that number had to be transferred to a second scale on the opposite side of the lens aperture ring to the normal aperture engravings.

The advantage of the Olympus approach to TTL metering with the Pen FT was that owners of Pen F cameras who had bought interchangeable lenses between 1964 and 1967 could use those lenses with the FT exposure meter if they acquired for each lens one of the neat little Olympus adhesive strips with the 'through-the-lens numbers' (the phrase used in the Pen FT instruction book) printed on them. These strips were readily available from Olympus dealers in the late '60s and for several years afterwards.

The disadvantage of the Olympus solution to the user was that the 'through-the-lens number' had to be physically transferred from the viewfinder readout to the lens, and that meant taking the camera from the eve to do so. It is also unfortunately true that an alarming number of Pen FT meters are faulty after 40-odd years, and any Pen FT meter needs to be checked carefully if you plan to rely on it.

Other features of the Pen FT were improved by comparison with the Pen F during its design process. The film- and shutter-wind mechanism was redesigned to make it more robust and to give the Pen FT a single-stroke wind. The new camera also gained a delay-action mechanism, with the actuating lever high on the front of the camera below the rewind crank. Slightly confusingly, a Pen FT is engraved 'Olympus-Pen F' on the front and 'Pen-FT' on the top. A fast way to distinguish an original Pen F from the later cameras in the series is the presence of a large engraved Gothic letter F on the front of the original F. This is absent from all other models.

At the same time as the launch of the Pen FT, Olympus announced the Pen FV, essentially a Pen FT without the built-in





An enviable line up

Back I-r: An original Pen-F fitted with the scarce 38mm f/2.8 pancake lens, a Pen FV with 38mm f/2.8 Zuiko and a Pen FT, also with 38mm f/1.8 Zuiko. Front I-r: The accessory meter for the Pen F or Pen FV. 20mm f/3.5 and 20mm f/4 wideangle Zuikos, and a



Original Pen F

Fitted with the accessory exposure meter and a 100mm f/3.5 Zuiko, this makes a lovely portrait ensemble. To its right are the 150mm f/4 Zuiko and the 50-90mm f/3.5 zoom lenses

Pen FV still had the bayonet lugs around the shutter-speed dial on the front of the camera to enable it to accept the Pen F exposure meter. It was, in effect, a singlestroke Pen F with the internal improvements designed for the Pen FT and the addition of the delay-action mechanism of the FT. For me, this is the best of the bunch. It is also the scarcest of the non-scientific models.

PEN F LENSES

When the Pen F first appeared in 1964, only three lenses were available - the 38mm f/1.8 Zuiko standard lens, the 100mm f/3.5 Zuiko and a zoom lens of remarkable quality for its time, the 50-90mm f/3.5. My father bought a 100mm f/3.5 with his Pen F in 1964 and was rightly enthusiastic about the brightness and resolution of the negatives he produced with it. His opinion was shared by virtually all the photographic publications that reviewed the embryonic Pen F system. It was an extremely successful launch.

Other lenses appeared each year, the much sought-after 40mm f/1.4 becoming available in 1967 at the same time as the Pen FT and Pen FV. The first wideangle to hit the market was a 25mm f/4 in 1965.

1963

Pen F production prototype shown at photokina trade show

1964

Pen F and basic lens range go on sale

1965-1967

Succession of new lenses announced for Pen F range

1967

Pen FT and Pen FV go on sale

Pen F range production ceased





A Konica Auto-Reflex of the first type, which can be switched from full-frame to halfframe at will. There is no comparable halfframe SLR designed as such, but I have owned factory-converted half-frame Alpa 10s cameras and have seen half-frame L-series Prakticas converted for the Met Police.



All but the zooms (which took 49mm filters) and the four longest prime lenses in the range used the same 43mm filter mount, which meant that most Pen F, FT or FV users could achieve full versatility with just one set of filters.

By 1972, when production of the Pen F range ended, 18 different Olympus lenses were available for the three-claw Pen F bayonet, each lens fitting any model in the range. The widest lens was the 20mm f/3.5, which achieved a very high standard of performance for its period and delivers fully acceptable results today. The 25mm f/4 had been succeeded by an even better 25mm f/2.8. To the 38mm f/1.8 Zuiko had been added a 38mm f/2.8 pancake compact standard lens and a 38mm f/3.5 macro. which focused to a 1:2 reproduction ratio without extension tubes. To the 40mm f/1.4 had been added a 42mm f/1.2 - a lens l have never had the privilege of trying - with a 60mm f/1.5 and a 70mm f/2 added to the range. To the 100mm long-focus lens (roughly equivalent to using a 140mm lens on a full-frame camera) had been added a 150mm f/4, which feels like a really long lens on a Pen F. And to the 50-90mm f/3.5 zoom, which is comparatively common, was added the 100-200mm zoom, which is anything but. Rarely seen 250mm f/5, 400mm f/6.3 telephotos and an even rarer 800mm f/8 catadioptric (mirror) lens completed the line-up.

I have used only a few of these lenses, having had several Pen F outfits when the opportunity has offered (or nostalgia overtook me) over the past 40 years. However, I have never been anything but impressed by the lenses I have had or used, including the 20mm, 25mm f/4, 38mm f/1.8, 40mm f/1.4, 70mm f/2, 50-90mm zoom and 100mm f/3.5. The 50-90mm zoom, while a two-touch zoom and now an almost 50-year-old design, is a delight, despite the fact that its performance, when measured objectively, is not as good as modern multi-coated, computer-designed optics.

For the Pen F. Olympus achieved formidable optical performance.

ACCESSORIES

Despite the small size and apparently niche market of the Pen F-series cameras, the initially limited range of accessories grew to rival those of the well-known makes of fullframe SLRs. As well as a full range of filters, Olympus marketed a straight viewfinder magnifier, a right-angle viewfinder magnifier and a right-angle viewfinder. A set of tiny extension tubes was available, the shortest being only 4mm long, and there was also a microscope adapter, sets of bellows, a fourlegged close-up unit for copying documents and two kinds of half-frame slide projector.

Particularly interesting to many users is the range of lens adapters designed to make it possible to fit lenses from other full-frame SLR ranges to the Pen F to achieve infinity focus, but without automatic diaphragm actuation. I have not found a precise list of the Olympus adapters that were available, various independent makers in the USA across Olympus adapters to fit Pentax M42, Exakta and Nikon lenses to the Pen F. AP

Thanks to PCCGB members Bill Hull and Don Baldwin for the loan of cameras illustrated in this article and for their help

and the position is complicated because made lens adapters for Pen F. I have come

WATCH

Shutter problems

The major weaknesses to watch out for in elderly Pen Fs are shutter problems and, in the Pen FT, meters that no longer work. If the shutter release takes significant pressure to release or if the film and shutter wind feel gritty, it is best not to buy the camera unless it is seriously cheap.

Worn film transports

Don't buy any Pen F or FT that smells of oil - unscrupulous people flood worn film transports with oil to make them wind more smoothly. Try to find a classic camera repairer prepared to work on Pen F and FT models before you buy one to use - you may need him.



The Photographic Collectors' Club of Great Britain holds regional meetings, runs a quarterly postal auction and publishes magazines full of classic camera information. Visit www.pccgb.com for more information and to download a membership form or call 01920 821 611 (but not to ask for valuations on cameras).

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Digital Photography CANN LESS 10 MK IN COMP (ANY 30 A ACTUATIONS) MMT BOXED AS NEW E1, 799.00 CANN LESS 10 MK IN COMP (ANY COMP (ANY COMP) CANN LESS 10 MK IN COMP (ANY COMP) CANN LESS 10 MK IN COMP (ANY LOW) LESS 1708 ACT) CANN LESS 10 MK IN COMP (ANY LOW) LESS 1708 ACT) CANN LESS 10 MK IN COMP (ET LOWS A ACTUATIONS) CANN LESS 10 MK IN COMPLETE (CADES A ACTUATIONS) CANN LESS 400 10 1 Mg COMPLETE WITH ALL ACCESS CANN LESS 400 10 Mg COMPLETE WITH ALL ACCESS CANN LESS 400 10 Mg COMPLETE WITH ALL ACCESS CANN LESS 400 10 Mg COMPLETE WITH ALL ACCESS CANN LESS 400 DOWN COMPLETE WITH ALL ACCESS MMT BOXED 125.00 CANN LESS 400 DOWN COMPLETE WITH ALL ACCESS MMT BOXED 125.00 CANN LESS 500 BODY COMP WITH ALL ACCESS MMT BOXED 125.00 CANN LESS 400 TOWN COMPLETE WITH ALL ACCESS MMT BOXED 125.00 CANN LESS 400 TOWN COMPLETE WITH ALL ACCESS MMT BOXED 125.00 MMT BOXED 125.00 CANN LESS 400 TOWN COMPLETE WITH ALL ACCESS MMT BOXED 125.00 CANN LESS 400 TOWN COMPLETE WITH ALL ACCESS MMT BOXED 125.00 CANN LESS 400 TOWN COMPLETE WITH ALL ACCESS MMT BOXED 125.00 CANN LESS 400 TOWN COMPLETE WITH ALL ACCESS MMT BOXED 125.00 CANN LESS 400 TOWN COMPLETE WITH ALL ACCESS MMT BOXED 125.00 CANN LESS 400 TOWN COMPLETE WITH ALL ACCESS MMT BOXED 125.00 CANN LESS 400 TOWN COMPLETE WITH ALL ACCESS MMT BOXED 125.00 CANN LESS 400 TOWN COMPLETE WITH ALL ACCESS MMT BOXED 125.00 CANN LESS 400 TOWN COMPLETE WITH ALL ACCESS MMT BOXED 125.00 CANN LESS 400 TOWN COMPLETE WITH ALL ACCESS MMT BOXED 125.00 CANN LESS 400 TOWN COMPLETE WITH ALL ACCESS MMT BOXED 125.00 CANN LESS 400 TOWN COMPLETE WITH ALL ACCESS MMT BOXED 125.00 CANN LESS 400 TOWN COMPLETE WITH ALL ACCESS MMT BOXED 125.00 CANN LESS 400 TOWN COMPLETE W
CANON EOS 1D MK III COMP (ONLY 301 ACTUATIONS)MINT BOXED AS NEW £1,799.00
CANON EOS 5D MK II COMP (VERY LOW USE 669 ACT)MINT BOXED £1,399.00
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CANON EOS 5D BODY COMP WITH ALL ACCESSORIESMINT BOXED £775.00
CANON EOS 1D MKII COMPLETE (20255 ACTUATIONS)MINT-BOXED £799.00
CANON EOS 400 10.1 MP COMPLETE WITH ALL ACCESSMINT BUXED £445.00
CANON FOS 200 8 0 Mm COMPLETE WITH ALL ACCESS MINT-ROYED \$215.00
CANON FOS 350D 8 0Mp + CAN 18-55 I FNS + ACCESS MINT BOXED 5225 00
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CANON POWERSHOT G10 COMPLETE WITH ALL ACCESSMINT BOXED £279.00
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CANON 270 FX SPEEDLITE MINT BOXED 205.00
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DANISH POWERSHOT GIT ODMICTE WITH ALL ACCESS
CANON RG-F2N RATT GRIP FOR FOS 20D/30D/40D/50D MINT ROXED 235.00
CANON BG-E3 BATT GRIP FOR EOS 350D/400DMINT BOXED £65.00
CANON BG-E4 BATT GRIP FOR EOS 5DMINT BOXED £95.00
CANON ST-E2 SPEEDLITE TRANSMITTERMINT BOXED AS NEW £138.00
CANON OFF CAMERA CORD 2MINT £35.00
CANON LP-E6 BATTERY FOR EOS 5D MKII/7DMINT £45.00
MINIT COSE ON
MIKANI DAAG RADV KIT CAMPI FTF ± ALL ACCESSARIES MINT RAYED ERRO AA
NIKON D300 BODY KIT COMPLETE + ALL ACCESSORIESMINT-BOXED £645.00
NIKON D80 BODY 10.2 Mp WITH ALL ACCESSORIESMINT- £285.00
NIKON D70S BODY COMPLETE (ONLY 480 ACTUATIONS)MINT BOXED £225.00
NIKON D70 BODY COMPLETE WITH ALL ACCESSORIESMINT £185.00
NIKUN MB-U10 FUR U300/3005/700MINI BUXED £225.00
MINT COD ON MINT COD FOR DON/DON MINT COD ON
NIKON NB-000 DATT CHIF FOR DOUDSO
NIKON EH-6 AC ADAPTOR FOR D2H/D2X/D2Xs/D3/D3X/D3sMINT BOXED £60.00
NIKON EH-5 MAINS ADAPTOR FOR D50/70/70S/100MINT BOXED £45.00
NIKON MC 36 REMOTE CONTROLNEW £119.00
NIKON SK6A FLASH BRACKETMINT BOXED AS NEW £199.00
NIKUN SK6 FLASH BHACKET
OLYMPUS 1/mm 12.6 & FINDER ZUIKO DIG MICHO 4/3rdsMIN1 AS NEW £199.00
01 VMPHS 11 -22mm f2 8/3 5 7HKO DIGITAL 4/3rds LENS MINT HINHSED 6399 00
PENTAX 18 - 55mm 13.5/5.6 AL WEATHER RESISTANTMINT BOXED £99.00
PENTAX BG4 BATTERY GRIP FOR K7MINT BOXED AS NEW £195.00
PANASONIC 7 - 14mm f4 LUMIX VARIO MICRO 4/3rdsMINT BOXED AS NEW £745.00
RICOH R8 DIGITAL 10Mp,7.1X Z00M (28-200) 2.75" SCRNEW £89.00
SUNY ALPHA NEX-5 WITH 18-55mm & 16mm + ACCESSMINT BOXED AS NEW £399.00
CONV ALDUA SOmm #1 4 A /E I ENC MINT DOVED COSE OF
SONY ALPHA 28 - 75mm f2 8 SAM I FNS MINT ROXED £223.00
SONY ALPHA 70 - 400mm f4/5.6 G SSM LENS
MINOLTA 28mm f2.8 A/F MINOLTA/SONY FITMINT £125.00
MINOLTA 50mm f1.7 A/F MINOLTA/SONY FITMINT BOXED £85.00
MINOLTA 24 - 105mm f3.5/4.5 A/F "D" MIN/SONY FITMINT £145.00
MINULIA 28 - 85mm 13.5/4.5 A/F MINULIA/SONY FIT
TAMPON 70 - 200mm f4/5 6 Di LD MACDO CONVEIT MINT BOVED AS NEW COS OR
SIGMA 2.0 x APO DG T/CONVERTER FOR SONY AI PHA MINT ROXED AS NEW 195.00
SIGMA EM 140 DG MACRO FLASH FOR SONY ALPHAMINT BOXED £225.00
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NISSIN DI 866 PRO FLASHGUN FOR SONY ALPHAMINT BOXED £145.00

Canon Autofocus, Dinital Lenses & Ar

Canon Autorocus, Digital Lenses &	Accessories
CANON EOS 1V HS BODY + MANUAL CANON EOS 1NRS BODY CANON EOS 1NRS BODY	MINT- £499.00
CANON EOS 1NRS BODY	MINT-BOXED £399.00
CANON EOS 1NRS BODY	MINT- £379.00
CANUN FUS INHS	MINT-BUXED £265.00
CANON EOS 3 BODY	EXC+++ £159.00
CANON EOS 5 BODY	EXC+++ £59.00
CANON EOS 3000N BODY	MINT 239.00
CANON FOS SOON BODY	MINT. \$49.00
CANON FOS RT RODY (PELICAL MIRROR)	MINT- £99.00
CANON 17 - 40mm f4 USM "L" + HOYA FILTER	MINT BOXED £519.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER	MINT + HOOD £699.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER	MINT BOXED £725.00
CANON 70 - 200mm f4 USM "L" + TRIPOD COLLAR	MINT BOXED £459.00
CANON 70 - 200mm 14 USM "L" IMAGE STABLIZERMINT	BOXED AS NEW £825.00
CANON 70 - 200mm f2.8 USM "L" (AS NEW CONDITION)	MINT BOXED £965.00
CANON 70 - 200mm fa/s & HEM IMAGE STADILIZER	MINT DOVED \$1,299.00
CANON FOrms f1 2 IISM "I "	MINT ROYED 61 045 00
CANON 85mm f1 2 USM "L" MK II COMPL WITH HOOD	MINT £1 299.00
CANON 300mm f4 USM "L" IMAGE STABILIZERMINT	CASED AS NEW £999.00
CANON 400mm f5.6 USM "L" WITH CASE	MINT -BOXED £965.00
CANON 20mm f2.8 USM COMPLETE WITH HOOD	MINT £325.00
CANON 24mm f2.8 EF	MINT £235.00
CANON 50mm 11.8 MK I (RARE LENS SUPERB)	MINI £159.00
CANON 100mm f2 USM	MINT POVED \$215.00
CANON FE LIFE CIZE CONVERTER	MINT CASED £313.00
CANON 15 - 85mm f3 5/5 6 FES LISM MAC IMAGE STAR	MINT 6525.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER	MINT £225.00
CANON 18 - 55 f3.5/5.6 IMAGE STABILIZER	MINT £99.00
CANDN EOS 108 BODY CANDN EOS 300 BODY CANDN EOS 500 BODY CANDN EOS 500 BODY CANDN EOS 500 BODY CANDN EOS 78 BODY PELCAL MIRRORI CANDN 17 - 40mm 14 USM "" - HOYA FLER CANDN 24 - 106mm 14 USM "" - HOYA FLER CANDN 24 - 106mm 14 USM "" - HOYA FLER CANDN 17 - 20mm 14 USM "" - MHOS STABLUZER CANDN 17 - 20mm 14 USM "" - MHOS STABLUZER CANDN 17 - 20mm 14 USM "" - MHOS STABLUZER CANDN 17 - 20mm 14 USM "" - MHOS STABLUZER CANDN 17 - 20mm 15 USM "" - WHO STABLUZER CANDN 18 - 10 USM "" - WHO STABLUZER CANDN 50mm 12 USM "" - WHO I COMPL WITH HOOD CANDN 50mm 15 USM "" - WHO I COMPL WITH HOOD CANDN 50mm 15 USM "" - WHO I COMPL WITH HOOD CANDN 50mm 12 USM " - WHO I COMPL WITH HOOD CANDN 50mm 18 MI WI MAGE STABLUZER CANDN 50mm 18 MI WI (PARE LEMS SUPERB) CANDN 50mm 13 SAS 6 USM 50M MAC MAGE STABLUZER CANDN 10 - STABLUS MI (PARE LEMS SUPERB) CANDN 17 - 85mm 15 SAS 6 HAGE STABLUZER CANDN 18 - 135mm 15 SAS 6 HAGE STABLUZER CANDN 18 - 135mm 15 SAS 6 HAGE STABLUZER CANDN 18 - 135mm 15 SAS 6 HAGE STABLUZER CANDN 18 - 135mm 15 SAS 6 FS I SAS SUPER (PANNE STABLUZER) CANDN 18 - 135mm 15 SAS 6 FS I SAS SUPER (PANNE STABLUZER) CANDN 18 - 135mm 15 SAS 6 FS I SAS SUPER (PANNE STABLUZER) CANDN 18 - 135mm 15 SAS 6 FS I SAS SUPER (PANNE STABLUZER) CANDN 18 - 135mm 15 SAS 6 FS I SAS SUPER (PANNE STABLUZER) CANDN 18 - 135mm 15 SAS 6 FS I SAS SUPER (PANNE STABLUZER) CANDN 18 - 135mm 15 SAS 6 FS I SAS SUPER (PANNESED) CANDN 18 - 135mm 15 SAS 6 FS I SAS SUPER (PANNESED) CANDN 18 - 135mm 15 SAS 6 FS I SAS SUPER (PANNESED) CANDN 18 - 135mm 15 SAS 6 I SAS SUPER (PANNESED) CANDN 18 - 135mm 15 SAS 6 I SAS SUPER (PANNESED) CANDN 18 - 135mm 15 SAS 6 I SAS SUPER (PANNESED) CANDN 18 - 135mm 15 SAS 6 I SAS SUPER (PANNESED)	BOXED AS NEW £225.00
CANON 18 - 200mm f3.5/5.6 EFS IMAGE STABILIZER	MINT £345.00
CANON 20 - 35mm f3.5/4.5 USM	MINT- £185.00
CANON 24 - 85mm 13.5/4.5 EF USM SILVER (UNUSED)	MINT 275.00
CANON 28 - 80mm 13.5/5.6 (ALITOCOCIC	MINT £79.00
CANON 28 - BOMM 13.55.6 USM CANON 28 - BOMM 13.55.6 USM 120FOCUS CANON 28 - 105mm 13.54.5 USM IS IMAGE STAB + HOOD — CANON 28 - 138mm 13.55.6 USM + HOOD — CANON 28 - 205mm 13.55.6 USM + HOOD — CANON 78 - 300mm 14.55.6 USM MK IN IMTH HOOD — CANON 75 - 300mm 14.55.6 USM MK II UMTH HOOD — CANON 75 - 300mm 14.55.6 USM MK II UMTH HOOD — CANON 75 - 300mm 14.55.6 USM MK II UMTH HOOD — CANON 75 - 300mm 14.55.6 USM MK II UMTH HOOD —	MINT ROYED \$159.00
CANON 28 - 135mm f3.5/5.6 USM IS IMAGE STAR + HOOD	MINT BOXED £269.00
CANON 28 - 200mm f3.5/5.6 USM + HOOD	MINT BOXED £239.00
CANON 75 - 300mm f4.5/5.6 USM MK II WITH HOOD	MINT £125.00
CANON 75 - 300mm f4.5/5.6 USM MK III (LATEST)MINT	BOXED AS NEW £165.00
CANON 75 - 300mm f4/5.6 USM IMAGE STABIL + H00D	MINT BOXED £259.00
CANON 80 - 200mm 14.5/5.6 EF MK II	MINT BOXED £65.00
CANON 75 - SOURMET 47.55 DISM IMAGE STABIL + HUUU CANON 80 - 200mm 45.56 E F USM CANON 2.00 EXTENDER CANON 2.00 EXTENDER CANON 17 ELEPLIS 2X MOY ELEMENT TELECONVERTER CANON PER DEBOSTER FOR ECS 14/ECS3 etc CANON PER DESOSTER FOR ECS 1 etc.	MINT CACED COSE OF
CANON EIT TEI EDI IIS 29 MC7 EI EMENT TEI ECONVERTER	MINT CRO OF
CANON PR F2 BOOSTER FOR FOS 1V/FOS3 etc.	MINT- £75.00
CANON PB-E1 BOOSTER FOR EOS 1 etc.	MINT £59.00
CANON 540 EZ FLASH + INST CANON 540 EZ FLASH + INST	MINT BOXED £89.00
CANON 540 EZ FLASH + INST	MINT- CASED £75.00
CANON 420 EZ FLASH	MINT CASED £49.00
CANDN 420 EZ FLASH CANDN ARLEE FINDER B CANDN TO SOND REMOTE CONTROLLER CANDN LOST RANGEMENTE AND RECEVER SIGNAT SISTEM SET SOND REMOTE CONTROLLER SIGNAT SISTEM SET FOR ASSPHERIC REJ (AITEST) SIGNAT ZOMM THE SET OR ASSPHERIC REJ (AITEST) SIGNAT ZOMM THE SET OR ASSPHERIC REJ (AITEST) SIGNAT ZOMM THE SET OR SOND SISTEM SIGNAT ZOMM THE SET OR SET SIGNAT ZOMM THE SET OF SIGNAT ZOMM THE SIGNAT ZOMM THE SET OF SIGNAT ZOMM THE	MINT BOXED £99.00
CANON I CO TRANSMITTED AND DECISION	MINT BUXED £85.00
CIGMA 15mm f2 8 EV DG EICHEVE I ENC // ATECT) MINT	
SIGMA 20mm f1 & FF DG ASPHERIC RE (LATEST)	MINT BOXED \$345.00
SIGMA 20mm f1.8 EX DG ASPHERIC RE (LATEST)	MINT - CASED £299.00
SIGMA 24mm f1.8 EX DG LENS	MINT + HOOD £299.00
SIGMA 300mm f2.8 EX DG HSM (LATEST VERSION)MINT (ASED AS NEW £1,599.00
SIGMA 500mm f4.5 EX DG HSM (LATEST VERSION)	MINT-CASED £2,995.00
SIGMA 10 - 20mm f3.5 EX DC HSM SLD GLASS (LATEST)	MINT BOXED £375.00
SIGMA 17 - 35mm f2.8/4 EX ASPHERICAL	MINT BUXED £195.00

SIGMA 17 - 70mm f2.8/4.5 DC MACRO SLD GLASS	
SIGMA 18 - 125mm f3.8/5.6 DC OS HSM (LATEST)	MINT CASED £195.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD SIGMA 70 - 210mm f2.8 A/F APO	
SIGMA 70 - 200mm f2.8 EX D HSM APO	MINT CASED £425.00
SIGMA 70 - 200mm f2.8 EX DG HSM MACRO SIGMA 70 - 200mm f2.8 EX DG HSM MACRO II	
TAMRON 28 - 75mm f2.8 XR Di SP LD GLASS (LATEST) TAMRON 70 - 300mm f4/5.6 Di LD MACRO	
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST)	
727 229 2 272	

Contax 'G' Compacts & SLR & Ricoh

1	
CONTAX G1 BODY	MINT- £175.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE	MINT CASED £399.00
CONTAX 28mm f2.8 BIOGON FOR G	MINT £265.00
CONTAX 90mm f2.8 SON G + FILTER + CONTAX HOOD	
CONTAX 90mm f2.8 SONNAR "G"	
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASED £99.00
CONTAX TLA 140 FLASH	MINT CASED £49.00
CONTAX RX BODY (REALLY NICE BODY)	MINT-BOXED £295.00
CONTAX ST BODY	FXC+++ £269 00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC++B0XED £199.00
CONTAX RTS II QUARTZ BODY	EXC+ £119.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION	MINT £85.00
CONTAX 45mm f2.8 TESSAR PANCAKE	MINT- £175.00
CONTAX 85mm f1.4 PLANAR MM	
CONTAX TLA 280 FLASH	MINT- £95.00
CONTAX MUTAR III 1.4 x TELECONVERTER	
RICOH GR1 BODY WITH CASE	
RICOH GR1V BODY WITH CASE	MINT £225.00

Leica 'M', 'R' & Screw & Binoculars

Leica W, K & Screw	a binoculars
LEICA M6 TTL BLACK BODY 0.85 (VERY LOW USE)	MINT BOXED £1.195.00
LEICA MC DODY CUDOME 0.70	MINT DOVED COTE OF
LEICA M6 BODY BLACK 0.72	MINT BOXED £850.00
LEICA Mda BODY (SUPERB CONDITION)	MINT- £575.00
LEICA IIIG WITH 5CM TZ SUMMITAK & CASE	EXC+++ £8/5.00
LEICA M6 BODY BLACK 0,72 LEICA M6 BODY BLACK 0,72 LEICA M6 BODY (SUPERB CONDITION) LEICA III GWTH 5 GOT 12 SUMMITAR & CASE LEICA III G BODY & CASE LEICA III f RED DIAL BODY.	MINT_CASED 6200 00
LEIGH III THEO DIAL DOOT	MINT-CASED 2393.00
LEICA III a DOW. LEICA III a BODY. LEICA III ABODY. LEICA III FED DIAL WITH 5cm f3.5 ELMAR + CASE. LEICA STANDARD CHROME WITH 5cm f3.5 CLU ELM. LEICA M ZEISS 21mm f2.8 ZM BIOGON (SUPERB LENS LEICA 24mm f2.8 ELMARIT-M BLACK ASPHERIC + FIN.	MINT-CASED £695.00
LEICA STANDARD CHROME WITH 5cm f3.5 COLL ELMA	AREXC+++ £475.00
LEICA M ZEISS 21mm f2.8 ZM BIOGON (SUPERB LENS	MINT BOXED AS NEW £865.00
LEICA 24mm f2.8 ELMARIT-M BLACK ASPHERIC + FIN	DERMINT BOXED £1,945.00
LEICA 291111 12.5 ELIMINI I PI DEVA ASSITICIA PER LEICA 351111 14. SUMMICRON RIGIO CHROME M. LEICA 501111 12. SUMMICRON RIGIO CHROME M. LEICA 501111 12. SUMMICRON RIGIO CHROME M. LEICA 901111 4 ELIMAR CHROME M. MOUNT. LEICA 901111 4 ELIMAR CHROME M. MOUNT.	100DMINT CASED £2,695.00
LEICA 50mm T2 SUMMICHUN RIGID CHRUME M	MIN I + KEEPER £599.00
LEICA DOWN 14 EL MAD CUDOME M MOLINT	MINIT IN VEEDED 0105 OF
LEICA 135mm f4 5 HEKTOR ± HOOD M MOUNT	FYC++ \$99.00
LEICA 135mm f4 FI MAR M MOUNT WITH HOOD	MINT- £199.00
LEICA 135mm f4 ELMAR M MOUNT WITH HOOD LEICA 135mm f2.8 ELMARIT M FOR M3 LEICA 90mm FINDER SGV00 LEICA 3.5cm f3.5 SUMMARON SCREW	MINT £345.00
LEICA 90mm FINDER SGV00	MINT BOXED £119.00
LEICA 3.5cm f3.5 SUMMARON SCREW	MINT £365.00
LEICA 3-5 cm 13.5 SUMMARHON SCHEW. LEICA 5cm 12 SUMMATRA COLL SCREW LEICA 5cm 12 SUMMATRA COLL SCREW + M MOUNT. LEICA 5cm 12 SUMMACON COLL SCREW + M MOUNT. LEICA 5cm 12 SUMMACON COLL SCREW + M MOUNT. LEICA 5cm 13.5 COLL ELMAR SCREW. LEICA 90mm 14 ELMAR SCREW. LEICA 90mm 14 ELMAR SCREW.	MINT £299.00
LEICA 5cm 12 SUMMITAR COLL SCREW + M MOUNT .	MINT- £299.00
LEICA 5CM TZ SUMMICKUN CULL SCREW + M MUUNT	MINT 0105.00
LEICA Som f2 5 COLL ELMAD SCREW	MINT- 2195.00
LEICA SCHI 13.3 COLL LLWAN SCHEW	MINT IN KEEPER \$159.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW	FXC++ £99.00
LEICA ADAPTOR RING SCREW TO M VARIOUS TYPES	MINT £45.00
LEICA NEOPRENE CAMERA CARRYING STRAP	MINT BOXED £29.00
LEICA 135mm 14.5 HEKTOR + HOOD SCREW LEICA ADAPTOR RING SCREW TO M VARIOUS TYPES LEICA MEDPRENE CAMERA CARRYING STRAP LEICA M BELLOWS UNIT. LEICA M BELLOWS UNIT.	MINT £75.00
LEICA HANDGRIP FOR M6,M7,MP etc	MINT BOXED AS NEW £79.00
LEICA MOTOR M FOR MG / MGTTL / M7 LEICA SF20 FLASH + CASE ("UNUSED") LEICA SF20 FLASH WITH DIFFUSER AND CASE. LEICA ERG LEATHER CASE (14505) FOR MGMGTTLMT. LEICA SF20 FLOR MGMGTTLMT. LEICA SF20 H LEICA ERG MGMTGTLMT. LEICA SF20 H LEICA ERG MGMTGTLMT. LEICA SF20 H LEICA ERG MGMTGTLMT.	MINT BOXED £395.00
LEICA CESAD EL ACU WITH DIECUCED AND CACE	MINT 0105 00
LEICH STZ4D FLASH WITH DIFFUSER AND GASE	7 MINT ROYED COG OC
LEICA 9cm f4 HEAD + 16467 FOC MOUNT FOR VISO	MINT 6199 00
LEICA R9 BODY ANTHRACITE (SUPERB EXAMPLE)	MINT BOXED AS NEW £945.00
LEICA R7 BODY BLACK	MINT- £445.00
LEICA R4 BODY BLACK + STRAP	MINT-BOXED £245.00
LEICA R 9 BOUT ANI HIROLITE (SUPERIS EXAMPLE) LEICA R 4 BOUT BLICK LEICA R 4 BOUT BLICK LEICA R 4 BOUT BLICK LEICA R 5 BOUT CHROME LEICA 5 BOUT CHROME LEICA 5 BOOTH R 2 BUMB AND COLLECTOR UNUSED LEICA 50mm R 2 BMCRD-ELMART R 80M CULLECTOR UNUSED LEICA 60mm R 28 MACRD-ELMART R 80M CULLECTOR UNUSED LEICA 60mm R 28 MACRD-ELMART R 80M CULLECTOR UNUSED LEICA 60mm R 28 MACRD-ELMART R 90MM CULLECTOR UNUSED LEICA 60mm R 28 MACRD-ELMART R 90MM CULLECTOR UNUSED LEICA 60mm R 28 MACRD 2 MACRD-ELMART R 90MM CULLECTOR UNUSED LEICA 60mm R 28 MACRD 2 MACR	MINT-BOXED £299.00
LEICA 21mm f4 SUPER ANGULON R	MINT-BOXED £599.00
LEICA SOMM TZ SUMM RUM CULLECTUR UNUSED	MINT BOXED AS NEW £595.00
LEICA COmm 12.8 MACHU-ELMAHII K HUM (UNUSEU)	WINT BUXED AS NEW 2099.UU
LEICA 180mm f4 ELMARIT R 3 CAM	FYC++ \$345.00
LEICA 560mm f6.8 TELYT R. LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR R.	MINT- 9699.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM	MINT BOXED AS NEW £445.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM	MINT- £369.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR R	EXC+++ £299.00
LEICA 70 - 210mm f4 VARIO ELMAR R	EXC++ £399.00
LEICA WINDER R FOR R9/R8	MINT BOXED AS NEW £275.00
LEICA RICHID O . 10 " 40 DINOCHI ADC DI ACK . CAN	MINT BOXED AS NEW £165.00
LEICA 28 - 7/0mm (34/0 AVRIU ELIMAR H. LEICA 70 - 21/0mm (44/0AR) ELIMAR R LEICA WINDER R FOR R9/18 LEICA 88 FEMOTE CONTROL LIMT LEICA 88 X2 LUTRAVID FIO (LATEST NEW UNISSE) LEICA 8 X2 LUTRAVID FIO (LATEST NEW UNISSE) LEICA 72 X2 TRAVID FIO (LATEST NEW UNISSE) LEICA 72 X2 TRAVID FIO (LATEST NEW UNISSE) CAMON 73 50 BINDOLLARS CIPACA 1940 FEALLY BRIG MINOY 105/18 95 COMMANT BUNDOLLARS CIPACA 1940	MINT ROYED \$1,195.00
LEICA 7 y 42 TRINOVID RA RINOCHI ARS ("IIMHSED")	MINT ROXED AS NEW SEGO OF
CANON 7 x 50 BINOCULARS CIRCA 1960 REALLY RRIG	HT EXC+++CASED F99 OC
MINOX 10x25 BR COMPACT BINOCULARS + CASE	MINT £125.00
ZEISS 8 x 30B BINOCULARS SWAROVSKI ATS 65 HD SCOPE + 20-60 EYEPIECE	MINT CASED £345.00
SWAROVSKI ATS 65 HD SCOPE + 20-60 EYEPIECE	MINT BOXED AS NEW £965.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER 15mm f4.5 S/W HELIAR ASP + FDR SILVERMINT BOXED AS NEW £295.0
VOIGTLANDER 25mm f4 SKOPAR + FINDER SILVERMINT BOXED AS NEW £295.0
VOIGTLANDER 75mm f2.5 COLOR HELIAR MC CHROMEMINT £275.0
VOIGTLANDER 75mm f1.8 HELIAR CLASS VM M MOUNT MINT BOXED AS NEW £495.0
VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK)MINT BOXED AS NEW £235.0
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VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORSMINT BOXED AS NEW £279.0

Medium & Large Format

BRONICA ETRS BODY ONLY	MINT- £75.00
BRONICA ETRSc BODY +120 BACK	EXC++ £85.00
BRONICA 40mm f4.0 ZENZANON MC	MINT- £195.00
BRONICA 40mm f4 PE LENS	MINT BOXED £289.00
BRONICA 100mm f4 MACRO ZENZANON PE	MINT £225.00
BRONICA 105mm f4.5 ZENZANON MACRO PE 1:1	MINT BOXED £299.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT BOXED £149.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT £129.00
BRONICA 150mm f4 PE	
BRONICA 150mm F4 E	MINT- £99.00
BRONICA 250mm f5.6 MC	MINT + HOOD £149.00
BRONICA 500mm f8 ZENZANON	MINT £595.00
BRONICA MOTOR DRIVE EI II	
BRONICA E120 BACK	EXC ++ £30.00
BRONICA ETRS 120 BACK	MINT £69.00
BRONICA ETRSi 120 BACK	MINT £79.00
BRONICA PLAIN PRISM FOR ETRS/ETRSi	MINT CASED £69.00
BRONICA 90 DEGREE PRISM FINDER	EXC+ £95.00
BRONICA AEII PRISM FINDER	MINT- £89.00
BRONICA 50mm f3.5 ZENZANON S	EXC+++ £119.00
BRONICA 100mm f4 MACRO ZENZANON PE	MINT £245.00
BRONICA 150mm f3.5 ZENZANON S	MINI- £165.00
BRONICA SQAi 120 BACK	MIN1 BOXED £99.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	NEW £195.00
FUJI GW 670 MK III C/W 90mm f3.5 LENS	MINT BOXED £675.00

MAMIYA 65mm f4 SEKOR Z LENS FOR RZ + HOOD MAMIYA 65mm L f4 LENS FOR RZ	
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ	IN STOCK PHONE
MAMIYA 150mm f3.5 A/F FOR 645 A/F MAMIYA 210mm f4 SEKOR C FOR 645	MINT £299.00
MAMIYA RZ 67 PRO BACK	MINT- £69.00
MAMIYA RZ 67 POLAROID BACK	MINT- £75.00
MAMIYA 120 BACK FOR RB 67 PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7	MINT- £299.00
PENTAX 55mm f2.8 FOR PENTAX 645 PENTAX 150mm f3.5 FOR PENTAX 645	MINT BOXED £199.00 MINT BOXED £199.00
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	JUINIUM	
	XPAN COMP WITH 45mm f4 LENS	
HASSELBLAD	90mm f4 FOR XPAN	.MINT-IN KEEPER £365.00
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HASSELBLAD	503 CX WITH 80mm CF + BACK + WLF	EXC++ £1.475.00
HASSELBLAD	503 CW WITH 80mm CF + BACK + ,WLF	MINT £1,595.00
HASSELBLAD	503 CW BLACK + 80mm CF + BK + .WLF	MINT- £1,495.00
HASSELBLAD	500EL/M + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD	150mm f4 SONNAR CF	EXC+++ £465.00
HASSELBLAD	CW WINDER + REMOTE	MINT £299.00
HASSELBLAD	PLAIN PRISM	EXC £75.00
HASSELBLAD	PM PRISM	MINT £199.00
HASSELBLAD	500CM/503 WLF BLACK	MINT £125.00
HASSELBLAD	A12 BACK BLACK AND CHROME	MINT-BOXED £99.00
	EXTENSION TUBE 16E F	
HASSELBLAD	EXTENSION TUBE 55mm	MINT- £65.00
HASSELBLAD	H1.7x TELECONVERTER FOR H SYSTEM	MINT BOXED £725.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY (SUPERB AS NEW CONDITION)	MINT BOXED £565.00
NIKON F5 BODY	MINT £475.00
NIKON F5 BODY	MINT- £395.00
NIKON F90 BODY	EXC++BOXED £89.00
NIKON F90 BODY + MB 10 GRIP	EXC+ £95.00
NIKON F60 BODY	MINT £59.00
NIKON F55 BODY NIKON 24mm f2.8 A/F	MINT-BOXED £49.00
NIKON 24mm f2.8 A/F	MINT- £199.00
NIKUN 28mm †2.8 A/F "U"	MIN1 £189.00
NIKON 50mm f1.8 A/F NIKON 60mm f2.8 A/F "D" MICRO NIKKOR + HOOD	MINT £79.00
NIKON 60mm 12.8 A/F "D" MICRO NIKKOR + HOOD	EXC++ £245.00
NIKON 60mm f2.8 A/F "D" MICRO NIKKOR	MINT BOXED £299.00
NIKUN 85mm T1.4 A/F "D" COMPLETE WITH HOOD	MINT BUXED £699.00
NIKON 85mm f1.8 A/F	MINT- £245.00
NIKON 300mm f4 "D" IF - ED AF-S	MINT CASED £825.00
NIKON 300mm f4 "D" IF - ED AF-S	MINT-CASED £/65.00
NIKON 12 - 24mm 14 "G" DX IF-ED AF-S	MINT BOXED 2645.00
NIKUN 18 - 30MM 13.5/4.5 U IF-EU A/F	MINT-BUXED £399.00
NIKON 18 - 70mm f3.5/4.5 "G" IF ED AF-S DX	MINT CACED \$109.00
NIKUN 10 - 13011111 13.0/0.0 G DX ED AF-5 + NUUD	MINT CACED 2 109.00
NIKON 20 - 35mm f2.8 "D" I/F A/F NIKON 24 - 50mm f3.3/4.5 A/F	WINI GASED ESTS.UU
NIKON 24 - 5011111 13:3/4:5 A/F NIKON 24 - 85mm f2.8/4 A/F "D" + HOOD	MINT 2200 00
NIKON 24 - 6511111 12.6/4 A/F D + HOUDMINT	DOVED AC MEM CORE OF
NIKON 24 - 12011111 13.3/3.0 0 1/1 ED AI -3 VID NEDNINT	MINT CLAS OF
NIKON 20 - 10311111 13.3/4.3 AVE D MAGNU	MINT DOVED \$225.00
NIKON 28 - 105mm f3.5/4.5 A/F "D" MACRO. NIKON 28 - 200mm f3.5/5.6 IF "D"	MINT CAD OF
NIKON 35 - 0011111 14/3.0 POT D	MINT- C175 00
NIKON 35 - 135mm f3.5/4.5 A/F ZOOM NIKON 55 - 200mm f4.5/6 "G" DX I/F ED AF-S	MINT ROYED \$145.00
NIKON 70 - 200mm f4 5/5 6 "G" A/F	MINT-ROYED 695 00
NIKON 70 - 300mm f4.5/5.6 "G" A/F NIKON 70 - 300mm f4.5/5.6 A/F "D" ED IF + HOOD NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VIBR REDUCTIOI	MINT- £159 00
NIKON 70 - 300mm f4 5/5 6 "G" IE-ED AF-S VIBR BEDLICTION	MINT BOXED \$365.00
NIKON 80 - 200mm f2.8 A/F IF - ED (LATEST 2 TOUCH)	MINT BOXED \$699.00
NIKON 80 - 200mm f2 8 A/F IF - FD (LATEST 2 TOUCH)	MINT-CASED \$599.00
NIKON 80 - 200 f2 8 A/F FD I/F AF-S (NO TRIPOD COLLAR)	FXC++ \$599.00
NIKON 80 - 200 f2.8 A/F ED I/F AF-S (NO TRIPOD COLLAR) NIKON 80 - 400mm f4.5/5.6 A/F "D" VIBRATION REDUCTION	MINT BOXED £985 00
NIKON 200 - 400mm f4 "G" ED AF-S VIBRATION RED MK1	minimum bornes ecocio
MINT F	BOXED AS NEW £3,999.00
NIKON TC 14E II AF-S TELECONVERTER	MINT £245.00
NIKON TC 17E II AF-S TELECOMVERTERMINT	BOXED AS NEW £265.00
NIKON TC 20E II AF-S TELECONVERTER	MINT £225.00

WINDIN TO ZOL II AI "O TELEGOINVETTEIT	
NIKON TC 20E II AF-S TELECONVERTER	MINT BOXED AS NEW £245.00
TELEPLUS/KENKO 1.4x PRO 300DG TELECONVERTER	MINT £159.00
TELEPLUS/KENKO 2.0x PRO 300 DG TELECONVERTER .	MINT £139.00
NIKON MB-10 BATTERY GRIP FOR F90/F90X	MINT- £39.00
NIKON MF 23 DATABACK FOR F4 NIKON MF 24 MULTI-CONTROL 250 EXP DATABACK FO	EXC++ £179.00
NIKON MF 24 MULTI-CONTROL 250 EXP DATABACK FO	R F4MINT- £995.00
NIKON SB 21B MACRO FLASH UNIT RING FLASH + AS1	4MINT-CASED £125.00
NIKON SB 23 FLASH UNIT	MINT BOXED £45.00
NIKON SB 25 FLASH	MINT- £89.00
NIKON SR 28 FLASH	EYC+++ CASED EQ5 OC
JESSOPS 2X EXTENDER NIKON FIT	MINT CASED £75.00
SIGMA 20mm †1.8 EX DG RF ASPHERIC (LATEST)	MINT £285.00
SIGMA 50mm f2.8 EX DG MACRO	MINT BOXED £199.00
SIGMA 10 - 20 f4/5.6 EX DC HSM (CURRENT LENS)	MINT CASED £345.00
SIGMA 15 - 30mm f3.5/4.5 DG ASPHERICAL	EXC++ £225.00
SIGMA 15 - 30mm f3.5/4.5 DG ASPHERICAL	MINT-BOXED £295.00
SIGMA 17 - 35mm f2.8/4 EX ASPHERICAL SIGMA 18 - 50mm f2.8 DC HSM MACRO SLD GLASS	MINT- £195.00
SIGMA 18 - 50mm f2.8 DC HSM MACRO SLD GLASS	MINT BOXED AS NEW £195.00
SIGMA 18 - 200mm f3 5/6 3 SLD GLASS DC	MINT BOXED \$119.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD	MINT + HOOD £375.00
SIGMA 28 - 135mm f3.8/5.6 "D" ASPHERICAL	MINT + HOOD £99.00
SIGMA 28 - 300mm f3.5/6.3 "D" SIGMA 55 - 200mm f4/5.6 DC HSM SIGMA 170 - 500mm f5/6.3 APO "D" (SUPERB LENS)	MINT £99.00
SIGMA 55 - 200mm f4/5.6 DC HSM	MINT BOXED £89.00
SIGMA 170 - 500mm f5/6.3 APO "D" (SUPERB LENS)	MINT CASED £365.00
SIGMA 1.4 EX APO TELE CONVERTER	MINT CASED £129.00
TAMRON 55 - 200mm f4/5.6 LD MACRI Di II	MINT BOXED £99.00
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST)	MINT BOXED £399.00
TOKINA 12 - 24mm f4 AT-X PRO DX II (LATEST)	MINT BOXED £445.00

Nikon Man	ual
KON F3 HP TITANIUM CHAMPAG	

...EXC++B0XED £399.00EXC+ £279.00

WONTO IN THE SHOW OF SHIP PORE	ENOT LETO.00
JIKON F3 HP BODY JIKON F3 BODY COMPLETE WITH MD4 DRIVE	MINT- £325.00
IIKON F3 BODY COMPLETE WITH MD4 DRIVE	EXC++ £295.00
JIKON E3 BODY COMPLETE WITH CE20 CASE	FXC++ £265.00
JIKON F2 PHOTOMIC S RODY BI ACK	FYC++ £299 00
IIKON F2 PHOTOMIC S BODY BLACK	EVC BOYED 6205 00
IKKON PZA PHOTOMIC GROWA C GROWA A COLLECTION) IKKON FAC OR CHROME BODY IKKON FE CORPONE BODY IKKON FE SON PLACK BODY IKKON FE SON PLACK BODY IKKON FE SON PLACK BODY IKKON FA SON PLACK BODY IKKON SOMM TA A BERMF FILER + HOOD (VERY RARE) IKKON SOMM TA BAS SOMM FE PER BUN IKKON F + FDR IKKON SOMM TE A SIS SIPERB GUALITY LENS) IKKON ZOMM TE AS IKKON TE AN IKKON ZOMM TE AS IKKON ZOM TE AS IKKON ZOM TE AS	MINT C245 OO
WON THAN DUD! CHNOWE	WIIN1- £343.00
IIKUN FE CHRUME BUDY	EXC+++ £115.00
IIKON FE BODY BLACK BODY	EXC+ £95.00
IIKON FE BLACK BODY	EXC £75.00
JIKON 18mm f4 Ai + 86mm FILTER + HOOD (VERY RARE)	MINT AS NEW £745.00
JIKONOS 20mm f2 8 LIW NIKKOR + FDR	MINT £495 00
JIKOM 20mm f3 5 AIS	MINT BOYED \$275.00
IIVON 24mm E2 AIC (CHDEDD OHALITY ENC)	MINT COOF OO
IIVON 24mm f2 0 AIC	MINT DOVED COSE OF
WINDIN 24IIIIII 12.0 AID	WINT DUACD 1225.00
IKUN 28mm T2.8 AIS	MINT CASED £175.00
IIKON PC NIKKOR 28mm f4	MINT CASED £399.00
IIKON 35mm f2.8 PC PERSPECTIVE CONTROL	MINT CASED £475.00
IIKON 35mm f2.8 PC PERSPECTIVE CONTROL	EXC+++ £375.00
JIKON 45mm f2 8 GN NIKKOR	MINT- £225.00
JIVON 50mm f1 2 AIC (CLIDEDR LENC IN AC MEW COND)	MINT CASED CAAS OO
IIVON SOMM 11.2 AS (SOI END EENS IN AS NEW GOIND)	MINT CHIE ON
III/ON JUIIIII 11.4 AIS	WINT 2150.00
IIKON 50mm f1.4 Al	MINI £159.00
IIKON 50mm f1.8 Al	MINT £75.00
IIKON 55mm f1.5 AI IIKON 55mm f2.8 MICRO NIKKOR AIS. IIKON 55mm f2.8 MICRO NIKKOR AIS IIKON 55mm f2.5 MICRO NIKKOR AIS IIKON 85mm f1.4 AIS + HOOD	MINT- £165.00
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JIKON 55mm f3.5 NIKKOR P.C MICRO	MINT £89 00
JIKON 85mm f1 4 AIS + HOOD	MINT BOXED \$475.00
III/ON OF man 40 AIC	MINT COOK OO
III/ON 405 44 O AIO	MINT CACED CACC CO
IIKUN 105MM 11.8 AIS	MINT CASED £499.00
IIKON 105mm 17.8 AIS. IIKON 105mm 11.8 AIS. IIKON 105mm 11.8 AIS. IIKON 105mm 12.5 AIS (SUPERB LENS). IIKON 105mm 12.5 AIS (REALLY SHARP LENS).	EXC++ £425.00
IIKON 105mm f2.5 AIS (SUPERB LENS)	MINT £225.00
(IKON 135mm f2.8 AI (REALLY SHARP LENS)	EXC++ £119.00
IIKON 135mm 12.8 NIKSOR P. IIKON 135mm 12.8 NIKSOR P. IIKON 200mm 14 MICRO NIKK AIS (SUPERB SHARP LENS) IIKON 300mm 14.5 NIKKOR H (SUPERB CONDITION) IIKON 500mm 18 MIRROR LENS COMP WITH ALL FILTERS	MINT CASED £195.00
JIKON 180mm f2 8 NIKKOR P	MINT-CASED £275.00
JIVON 200mm 14 MICRO NIVV AIC (CLIDEDD CLIADD ENCL	MINT DOVED CODE OO
WINDIN 200 mm 44 F NIIVOD II (CUDEDD CONDITION)	MINT COOF OO
IIKUN JUUMM 14.5 NIKKUH H (SUPERB GUNDITIUN)	WIN1 £295.00
IIKON 500mm 18 MIRROR LENS COMP WITH ALL FILTERS	MINT CASED £365.00
AMRON 500mm 18 MIRROR LENS ADAPTALL II IIKON 600mm 14 ED I/F TELEPHOTO AND FLIGHT CASE IIKON 28 - 50mm 13.5 AIS + HOOD	MINT BOXED £169.00
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IIKON 28 - 50mm f3.5 AIS + HOOD	MINT- £199.00
IIKON 28 - 50mm 13.5 AIS IIKON 28 - 85mm 13.5/4.5 ZOOM NIKKOR IIKON 35 - 70mm 13.5 AIS	MINT BOXED \$225.00
JIKON 28 - 85mm f3 5/4 5 700M NIKKOR	MINT CASED \$275.00
III/ON 25 70mm t2 5 NC	MINT DOVED CARE OF
INON 33 - 7011111 13.3 AIS	WIIN 1-DUVED \$ 183.00
IIKON 35 - 105mm f3.5/4.5 AIS	MINI - £159.00
IIKON 35 - 105mm f3.5/4.5 AIS	EXC+++ £139.00
IIKON 35 - 135mm 13.5/4.5 A/F. IIKON 35 - 135mm 13.5/4.5 A/F. IIKON 43 - 86mm 13.5 AI ZOOM IIKON 80 - 200mm F4 AI	MINT £159.00
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IIKUN MU4 DRIVE FOR F3/F31/F3P	
NKON MD12 MOTOR DRIVE FOR FM3a/FM2/FE2/FM/FE	MINT- £119.00
JIKON MD12 MOTOR DRIVE FOR FM3a/FM2/FE2/FM/FE	FXC+++ F79.00
IIKON PK13 ALITO EXTENSION RING	MINT BOXED £65.00
NIKON PN11 AUTO EXTENSION RING	MINT £125.00
JIKON TC:14R TELECONVERTER AIS	FXC+++ £99 00
IIKON TC 16A TELECONVERTER A/F	MINIT 270 00
IIKON TO 10A TELECONVENTEN AFF	MINIT CCC CC
WINDIN TO DOS COMMEDITED.	NINI 109.00
IIKUN 1G 201 GUNVERTER	MINT £99.00
IIKON TC 301 CONVERTER	MINT- £145.00
IIKON TC 201 CONVERTER. IIKON TC 301 CONVERTER IIKON SB 16 FLASH FOR F3/FM2/FM3/FE/FE2MINT	BOXED AS NEW £159.00
(IKON SB 10 FLASH	MINT BOXED £49.00
IIKON DW3 WAIST LEVEL FINDER FOR F3	MINT £75.00

Olympus Manual

The state of the s	
OLYMPUS OM4TI BODY	EXC++B0XED £299.00
OLYMPUS OM4 BLACK COMPLETE WITH WINDER II	MINT- £265.00
OLYMPUS OM4 BLACK	EXC+++ £169.00
OLYMPUS OM4 BLACK + WINDER II	EXC £99.00
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OLYMPUS OM2n BODY CHROME	
OLYMPUS OM2 SPOT BLACK	
OLYMPUS OM2 BODY CHROME	MINT-BOXED £149.00
OLYMPUS OM1 BODY CHROME	
OLYMPUS 28mm f2 ZUIKO	MINT- £175.00
OLYMPUS 50mm f1.8 ZUIKO	
OLYMPUS 50mm f1.4 ZUIKO	
OLYMPUS 50mm f3.5 MACRO	
OLYMPUS 80mm f4 MACRO + ZOOM MACRO TUBE	
OLYMPUS 85mm f2 ZUIKO	
OLYMPUS 200mm f4 ZUIKO	MINT-CASED £79.0
TAMRON 500mm f8 MIRROR LENS WITH OLYMPUS MOUNT	MINT BOXED £175.0
OLYMPUS 35 - 70mm f3.5/4.5 ZUIKO	MINT £69.0
OLYMPUS 35 - 70mm f4 ZUIKO	MINT CASED 969.0
OLYMPUS 35 - 105mm f3.5/4.5 ZUIKO	MINT £99.00
OLYMPUS 75 - 150mm f5.6 ZUIKO	MINT- £79.0
OLYMPUS CONVERTER A	
OLYMPUS WINDER 2M	
OLYMPUS WINDER 2	
OLYMPUS T32 FLASH	
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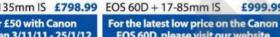
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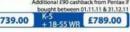
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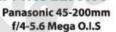
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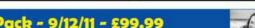
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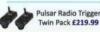


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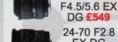
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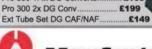
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	Panasonic GZ Body UniyE++ / Mint-
As Seen £65	Panasonic GF-1 Dody UnityE++ / WillII-
++ £9 - £15	Panaeonic GH-2 Rody Only
E++ £25	Panasonic GH1 Rody Only Mint-
+ / E++ £15	Panasonic GH-2 Body Only Panasonic GH1 Body Only Samsung NX10 + 18-55mmMint-
+ £35 - £49	ounding living 1 to commitment
F+ £109	Digital SLR Cameras
E++ £149	Canon EOS 1DS Mkll Body Only
+ £29 - £49	Canon EOS 1DS Body Only

E++ £25 E+ / E++ £15	Panasonic GH1 Body OnlyMint- £299 - £319 Samsung NX10 + 18-55mmE++ £239	1
E+ / E++ £15	Samsung NX10 + 18-55mmE++ £239	H
F+ £109	Digital SLR Cameras	ľ
As Seen / E+ £29 - £49	Digital SLR Cameras Canon EOS 1DS Mkll Body OnlyE++ £1,499	i
As Seen / E+ £29 - £49	Canon EOS 1DS Body OnlyE++ £749	1
ard)E++ £99	Canon EOS 1DS Body Only	
E+ / E++ £5 - £29 E++ £25	Canon EOS 1D Mkll Body OnlyE+ / E++ £649 - £1,099	ď
	Canon EOS 1D Body Only	
E++£1,199	Canon EOS 7D Body OnlyE++ £999	
E++ £1,199	Canon FOS 5D Body Only F++ £699 - £729	
E++ £699	Canon EOS 20D + BG-E2 GripE++ £249 Canon EOS 20D Body OnlyE+ / E++ £169 - £219	
E++ £699 E+ £1,599 E+ / E++ £1,099 - £1,199	Canon EOS 200 Body OnlyE+ / E++ £169 - £219 Canon EOS 400D + BG-E3 GripE++ £249	
E++ / Unused £599 - £949	Canon EOS 350D + 18-55mm + BG-E3 GripE+ £249	
E++ / Mint- £649 - £699	Canon EOS 350D + BG-E3 Grip E+ £219	
E+ £99	Canon EOS 350D Body Only E+ / E++ £159 - £179	1
Mint- £179	Canon EOS 300D + 18-55mmE+ £159	
	Canon EOS 300D + BG-E1 GripE++ £169 Canon EOS 300D Body OnlyE++ £139	1
F+ £1.250	Fuji S3 Pro Body Only (I/Red)E++ £399	1
E+ £1,250 E++ £499	Fuii S5 Pro Body Only	
E++ £269 E++ £129 - £139	Kodak DCS 520 Body OnlyAs Seen £349 Leica Digital Modular RE++ £2,250 - £2,450	
E++ £129 - £139	Leica Digital Modular RE++ £2,250 - £2,450	ł
E+ / Mint- £39 - £59 E+ / E++ £79 - £119	1/ week	i
	400000	i

Nikon D2H Body OnlyAs Seen £2
Nikon D1X Bodý OnlýExc / E+ £299 - £3
Nikon D1 Body Only As Seen £1
Nikon D5000 Body OnlyE++ £3
Nikon D700 Body Only Mint- £1.5
Nikon D300 Body OnlyE+ / E++ £639 - £7
Nikon D200 Body Only As Seen / E++ £249 - £3
Nikon D100 + MB-D100 GripE++ £1
Nikon D90 Body OnlyMint- £4
Nikon D80 Body Only As Seen / E++ £199 - £2
Nikon D70S Body OnlyE+ £1
Nikon D70 Body OnlyE++ £159 - £2
Olympus E1 + 14-45mmE++ £1
Olympus E1 + HLD-2 Battery GripE++ £2
Olympus E1 Body OnlyE+ £1
Olympus E410 + 14-42mm F3.5-5.6E++ £1
Panasonic L1 + 14-50mmE++ / Mint- £5
Pentax K7 + 18-55mmMint- £4
Pentax K20D + D-BG2 GripE++ £3
Pentax K10D Body OnlyE++ £1
Pentax *isT DS + 18-55mmE++ £1
Pentax *isT D + 18-55mmE++ £1
Samsung GX1L Body OnlyE++ £1

Samsung SD15 + 17-70mm	1 + 70-300mm Apo
Sony A55 + 18-55mm	Mint- £54 E++ / Mint- £39
Hassolblad H Ser H1 Body + AE Prism + Mag 150mm F3.2 HC 1.7x H Converter HM 16/32 Magazine HMi100 Polaroid Mag	azineE++ £1,39 E++ £1,349 - £1,39 Mint- £69 E+ / Mint- £169 - £36
Hasselblad V Ser 503CW Complete503CX Complete503CX Black Body Only	E++ £1,499 - £1,89 E+ £999 - £1,04

299	903SWC CompleteE+ £2,699
£39	Arc Outfit F++ £2 250
299	Flex Outfit
F39	30mm F3.5 CFi Fisheve F++ £2 999
199	50mm F4 C Black E+ £239 - £299
199	50mm F4 C ChromeAs Seen £149
100	50mm E4 CE E+ C200
	50mm F4 CF E+ £299 50mm F4 Classic ZV Unused £2,999
159	60mm F3.5 C Black
E79	60mm F3.5 CB
	0011111 F3.5 GB
149	6Umm F3.5 CFE+ £349
129	60-120mm F4.8 FEE+ / E++ £649 - £699
129	120mm F4 CF MacroE+ / E++ £/49 - £849
329	00mm F3.5 CF
239	135mm F5.6 S PlanarE+ / E++ £219 - £249
159	150mm F4 C Black
199	150mm F4 C BlackE+ / E++ £249 - £299
£59	150mm F4 C ChromeE+ £149
£75	150mm F4 CFExc / E++ £299 - £449
	150mm F4 CFi Ex Demo / Mint- £799 - £1 499
999	180mm F4 CF F+ / F++ \$499
499	250mm F4 FF F+ / F++ F549 - F599
449	180mm F4 CF
249	250mm F5 6 C Chrome F± £199
239	250mm F5.6 C Super AchromatE++ £2,399 250mm F5.6 CFE+ / E++ £499
399	250mm F5 6 CF F± /F±± \$400
099	350mm F5.6 C Black
049	1.4x E ConverterMint- £449
F99	1.4x PC Mutar Converter
£49	2xE Converter
279	Cambro 2x Converter
279	Vivitor 2v Convertor E : / E : : CAS
F99	Vivitar 2x ConverterE+ / E++ £45 Teleplus 2x MC6 ConverterMint- / Unused £49 - £75
149	70 Chrome MagE+ £39
E79	70/500 Chromo Mag E : : C100
199	70/500 Chrome Mag E++ £199 A12 Black Mag E+/ E++ £79 - £99 A12 Chrome Mag As Seen / E+ £59 - £99 A16 Chrome Mag E++ £79
219	A12 Chromo Mag Ac Coon / E . CEO . COO
E49	A12 Ulliulle WdyAS Seell / E+ 239 - 239
299	A10 Olirotte WagE++ £/9
129	A 105 CHIOTHE MagE+ £09
129	A16S Chrome Mag
F99	A24 Ulforne WagEXC / Willit- £49 - £125
199	A24 TCC Black Mag E+ £139 E12 Chrome Mag E+ £249 - £279 E24 Black Mag E+ / Mint- £199 - £229
	E12 Ullfulle WayE++ £249 - £279
349	Phase One H10 BackE+ £499
	Priase Une HTU BackE+ £499
329 199	Pola Combi 80/100 MagE+ £49 Polabasic MagE+ £75
	Polabasic MagE++ £/5
269	Polaroid 100 Mag E+ £35 Focus Screen Adapter SWC/M E+ £129 HC1 Prism E+ £39
239	Focus Screen Adapter SWC/ME+ £129
239	HU1 Prism E+ £39
499	HC4 Prism E+ £129
319	NC2 PrismExc £35
239	PM PrismE+ / E++ £149
	PM5 Prism E+ £199
	PM90 Prism
499	PMEDI Meter PrismE++ £349
749	PME90 Meter PrismE++ £399

...E+ / E++

....E+ / E++ £199 - £ E+ £

PM5 Prism PM90 Prism	
PME51 Meter Prism	
PME90 Meter Prism	
Hasselblad X	oan Series



Leica M Series
M8 Black Body OnlyE+ / E++ £1,649 - £1,
M8 Chrome Body UnlyE+ / Mint- £1,699 - £1,
M6 Platinum + 50mm F1.4Mint £6
M6 Jubilee SetUnused £3
M6 0.72x Titanium Body OnlyMint- £1
MS Black Body OnlyE+ / E++ E1 649 - E1 Mo Chrome Body Only E+Mint - E1 689 - E1 Mo Platinum + 50mm F1 + Mint - E1 689 - E1 Mo Platinum + 50mm F1 + Mint - E1 689 - E1 Mo 12 27 Titanium Body Only
MP 0.58x Chrome Body OnlyMint- £2,199 - £2,
M7 0.72x Black Body UnlyE++ £1
M7 0.72x Chrome Body OnlyE++ £1,
M7 0.85x Black Body OnlyE++ £1
M611L 0.72x Black Body OnlyE+ £
M6 0.72x 'Panda' Body OnlyE++ £
M4-P Black Body OnlyUnused £1
M4 Chrome Body OnlyE+ £599 - £
M3 Chrome Body OnlyE+ £499 - £
M2 Chrome Body OnlyE+ £449 - £
M1 Chrome Body OnlyE+ £
MD2 Black Body OnlyE+ £
MD2 Black Body Only. E+ £ MDA Chrome Body Only. E+ / E+ £399 - £ 21mm F2.8 Asph M Black E++ £1 21mm F2.8 M Black E++ £1
21mm F2.8 Asph M BlackE++ £1,
21mm F2.8 M BlackE++ £1
28mm F2.8 M Black 6bitE++ £
35mm F3.5 Chrome
50mm F1.5 SummaritAs Seen £
50mm F2.8 Elmar
90mm F2 BlackE++ £
90mm F2.8 ChromeExc / E+ £299 - £
90mm F4 CollapisibleExc £
90mm F4 CollapsibleE+ / E++ £225 - £
90mm F4 ElmarE+ £
90mm F4 Elmar CE+ / E++ £249 - £
90mm F4 Elmar E39E+ / E++ £199 - £
90mm F4 Lightweight ElmarE+ / Mint- £399 - £
90mm F2 80mme
135mm F4 BlackE+ £
135mm F4.5 UnromeAs Seen / E+ £95 - £
Vointlander 50mm F1 1 VM Mint- 9

VI4 CITIOTIC BODY CITYLT 2333 - 2033	
VI3 Chrome Body OnlyE+ £499 - £599	
M2 Chrome Body Only	
M1 Chrome Rody Only F± £300	
MD2 Black Body Only F+ £349	
MDA Chrome Rody Only F+ /F++ £300 - £400	
MD2 Black Body Only	
21mm E2 0 M Dlack E : . £1 200	
21mm F2.8 M Black	
2011111 F2.0 W DIGUKE++ 1/49 - 1099	
28mm F2.8 M Black 6bitE++ £949	
35mm F3.5 ChromeE+ £349	
50mm F1.5 SummaritAs Seen £299	
15 Summari	
90mm F2 BlackE++ £649	
90mm F2.8 ChromeExc / E+ £299 - £349	
90mm F4 CollapisibleExc £199	
00mm F4 Collansible F+ / F++ £225 - £299	
90mm F4 Flmar F+ £199	
20mm F4 Flmar C F+ / F++ \$249 - \$349	
90mm F4 Elmar E39E+ / E++ £199 - £349	
Omm Ed Lightunight Elmor E. / Mint 0200 0450	
10Fmm FO O M Disels As Coop COOF COFO	
13311111 FZ.0 IVI DIRCKAS SEETI £223 - £230	
33mm F2 8 M Black — As Seen £225 - £250 35mm F2 8 M Black — As Seen £225 - £250 35mm F4 5 Chrome — As Seen F£ 959 - £250 35mm F4 5 Chrome — As Seen F£ 959 - £250 (oigtlander 50mm F2 Heliar — £450 600 Elema F2 B Distagon — Mint- £299 (Deep 15mm F2 B Distagon — Mint- £200)	
35mm F4.5 UnromeAS Seen / E+ £95 - £125	
/oigtlander 50mm F1.1 VMMint- £899	
/oigtlander 50mm F2 HeliarE++ £349	
Zeiss 15mm F2.8 DistagonMint- £2,299	
50mm Chrome ViewfinderE++ £249	
50mm Chrome ViewfinderE++ £249 442 Swing PolariserE+ / E++ £75 - £85	
Notor ME++ £249	
Vinder ME+ £75	
Handgrip M	
VIG Leather CaseE++ £69	
M6TTL/M7 Leather CaseE++ £75	
MR4 Black MeterE+ £75	
VIN4 DIACK MELETE+ £/3	
MR4 Chrome MeterE+ £69	
atom washing	
33 Gold + 50mm F1.4Unused £1,699 99 Anthracite Body OnlyE+ / Mint- £899 - £1,099	
R3 Gold + 50mm F1.4Unused £1,699	
R9 Anthracite Body OnlyE+ / Mint- £899 - £1,099	
R9 Black Body Only	
R8 Chrome + MotordriveE++ £699	
19 19 19 19 19 19 19 19	

R7 Chrome Body Only
R4 Black Bodý OnlýE+ £125 - £159 R4S Model 2 Black Body Only
R3 MOT + Winder
R3 MOT Body OnlyE+ / E++ £149
R3 MOT Body Only E+ / E++ £149 \$L2 Anniversary Body Only E++ £649
SI 2 Riack Rody Only F _{±±} ¢AQQ
SL MOT Black Body OnlyE++ £299
SL MOT Black Body Only
SI Chrome Body Univ F++ £249
16mm F2.8 Fisheye ROME++ £599 28-70mm F3.5-4.5 R 3camE+ / E++ £249 - £349
28-70mm F3.5-4.5 R 3camE+ / E++ £249 - £349
28-70mm F3.5-4.5 ROME++ £349
35-70mm F3.5 R JapanE+ £349
50mm F2 R 3camE+ £249
50mm F2 R 3camE+ £249 70-210mm F4 R 3camE+ / Unused £349 - £699
80-200mm F4 R0M E+ / E++ £599 - £649
80-200mm F4.5 R 3camE+ £249
100mm F4 Macro R 3camE+ £349
135mm F2.8 R 3camE++ £299
135mm F2.8 ROME++ £399
180mm F2 Apo ROMMint- £3,999
180mm F2.8 R 3camExc / E+ £349 - £399
180mm F4 R 3camExc / E+ £199 - £299
250mm F4 R 3camE+ £449
180mm #2.8 H 3cam
2x Extender RE+ / Unused £99 - £249
Angle Hinder RE++ £59
Angle Finder R (14300)E++ / Mint- £125 - £199
Autobellows + 105mm F4 lensE++ £249
Macro Adapter R
Motorwinder R4 E+ £39 - £59
Motorwinder R8/9E++ £299 Motorwinder R8/R9E+ / E++ £149 - £199
Motorwinder H8/H9E+ / E++ £149 - £199
R8/R9 Remote controlE++ £99
RC Remote ControlE++ £35

Leica Screw Series



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UR Replica - DummyE+ £399 IIIG Chrome Body OnlyE+ / E++ £699	40
IIIG Chrome Body OnlyE+ / E++ £699	17
IIIF R/Dial Chrome Body Only F+ £249 - £299	24
IIIF B/Dial Chrome BodyE+ £219 - £269	24
IIIC + 50mm F2 Summarit Exc £299	28
IIC Chrome BodyE+ £199 - £225	
IIIF B/Dial Chrome Body E+ £219 - £269 IIC + 50mm F2 Summarit Exc £299 IIC Chrome Body E+ £199 - £275 III Chrome Body Only Exc / E+ £199 - £275	28
IF B/Dial Chrome Body Only	28
IF B/Dial + 50mm F3.5 F+ \$449	28
C Chrome Body	35
IF R/Dial Chrome Body OnlyE++ £299	50
35mm F3.5 SummaronE+ £269	70
50mm F1.5 SummaritAs Seen £199	70
50mm F2 SummitarE+ / E++ £199 - £225	75
50mm F3.5 Elmar ReproExc £75	10
50mm F3.5 Red Scale ElmarE+ £245 90mm F4 ElmarAs Seen £69	Si
90mm F4 ElmarAs Seen £69	Si
135mm F4.5 HektorAs Seen / E+ £79 - £125	
200mm F4.5 TelytExc £225	Si
Jupiter 135mm F4E+ £65 - £69 Rollei 80mm F2.8 HFT PlanarE+ £899	Si
Rollei 80mm F2.8 HFT PlanarE+ £899	Si
Super Acall 135mm F3.5 KyoeiAs Seen £45 Voigtlander 12mm F5.6 + FinderUnused £449	Si
Voigtlander 12mm F5.6 + FinderUnused £449	Sc
Voigtlander 15mm F4.5 + FinderE++ £299	Sc
Volgtlander 15mm F4.5 + FinderE++ £299 Volgtlander 25mm F4 + FinderE++ £239 - £249 Volgtlander 35mm F2.5 Color SkoparE++ £219	Sc
Voigtlander 35mm F2.5 Color SkoparE++ £219	Sc
Bellows + Copier F+ £145	Ta
BELUN Copy StandMint- £50	
BOOWU Copy SetE++ £45 - £49	To
Range Finder E+ £29	
SFT00 20cm FinderE+ £79	To
SFTÖO 20cm Finder	To
WINTU Right Angle FinderE+ £65	12
Manufact 64P Carles	18

SETUU ZUCIII FIIIUEI	E+ 2	./:
Visoflex 1	E+ §	7
Visoflex 1WINTU Right Angle Finder	F+ 9	ĥ
WINTO HIGH PAIGE FINGE		.0
Mamba 04F Carles		
Mamiya 645 Series		
Pro complete	E++ £3	39
Super Complete	F++ \$2	2
645E Body Only	E C	7
1000S Complete + PD Prism	LTT LA	10
1000S Complete + PD Prisiti	E+ 1	9
1000S Body + WLF	L++ £1	4
35mm F3.5 C	E+ §	9
35mm F3.5 N	F++ \$2	24
45mm F2.8 CE+ / E++ £	20 61	1
4511111 FZ.0 UET / ETT L	Z3 - L	4
45mm F2.8 N	L++ 2	19
50mm F4 C ShiftE+ / E++ £2	299 - £3	39
55mm F2.8 N	F+ £1	13
55mm F2.8 N/L Leaf ShutterUn	nead Co	M
55-110mm F4.5 N	E . C1	'n
55-110IIIII F4.5 N	E+ Z	3
70mm F2.8 Leaf Shutter	E++ 2	y
80mm F2.8 Leaf Shutter	E+ £1	13
80mm F2.8 Leaf ShutterE+ / E++ £	49 - 52	4
150mm F2.8 A	FTT C	24
150mm E2 5 C	E . C1	11
450 50 5 N	070 0	20
150mm F3.5 C	£79 - 9	9
150mm F3.8 Leaf Shuffer	F++ F1	19
150mm F3.8 Leaf Shutter	E++ £1	9
150mm F3.8 Leaf Shutter	E++ £1	9
150mm F3.8 Leaf Shutter	E++ £1	9
150mm F3.8 Leaf Shutter	E++ £1 used £2 £69 - £ 59 - £1	949
150mm F3.8 Leaf Shutter	E++ £1 used £2 £69 - £ 259 - £1 Exc £	9 3 9
150mm F3.8 Leaf Shutter 150mm F3.8 NV_/ Leaf Shutter	E++ £1 used £2 £69 - £ 259 - £1 Exc £	9 3 9
150mm F3.8 Leaf Shutter 150mm F3.8 NV_/ Leaf Shutter	E++ £1 used £2 £69 - £ 259 - £1 Exc £	9 3 9
150mm F3.8 Leaf Shutter 150mm F3.8 NU/Leaf Shutter	E++ £1 used £2 £69 - £1 :Exc £ E+ £2 E++ £2	9 3 9 3 4
150mm F3.8 Leaf Shutter 150mm F3.8 NU/Leaf Shutter	E++ £1 used £2 £69 - £1 :Exc £ E+ £2 E++ £2	9 3 9 3 4
150mm F3.8 Vul/ Leaf Shutter	E++ £1 used £2 £69 - £1Exc £Exc £E+ £2E++ £45 - £ + £9 - £	9 3 3 4 1
150mm F3.8 Vul/ Leaf Shutter	E++ £1 used £2 £69 - £ 59 - £1Exc £E+ £2E++ £ £45 - £ + £9 - £	9 3 9 3 4 1 3
150mm F3.8 Val V Leaf Shutter Un 150mm F3.8 Vul V Leaf Shutter Un 150mm F4.0 V Leaf Shutter Un 150mm F4.0 V Leaf Shutter 4S Seen / E++ 1 300mm F5.6 C 300mm F5.6 C 500mm F5.6 C Somura 2x Converter E+ / E+ 120 Nopert E+ / E+ 120 Noper Mag 135N Shiner Mag 150mm F4.0 V Leaf Shiner Mag 150mm F4.0 V	E++ £1 used £2 £69 - £ £59 - £1Exc £E+ £2E++ £ £45 - £E+ £	9 3 4 1 3 7
150mm 7.3 B.V. Lud Shutter	E++ £1 used £2 £69 - £1 £59 - £1Exc £E+ £2E++ £2E++ £3E++ £3E++ £45 - £45 - £45E++ £3	9499341377
150mm 7.3 B.V. Lud Shutter	E++ £1 used £2 £69 - £1 £59 - £1Exc £E+ £2E++ £2E++ £3E++ £3E++ £45 - £45 - £45E++ £3	9499341377
150mm 7.3 B.V. Lud Shutter	E++ £1 used £2 £69 - £1 £59 - £1Exc £E+ £2E++ £2E++ £3E++ £3E++ £45 - £45 - £45E++ £3	9499341377
150mm 7.3 But Jud Shutter Under Stomm 7.3 But Jud Shutter Under Stomm 7.3 But Jud Shutter Under Stomm 7.5 But Jud Shutter Under Stomm 7.5 G. Soomm 7.5 G. Soomm 7.5 G. Soomm 7.5 G. Soomm 7.5 G. Komura 2x Converter Unitar 2x Converter E+/E++ Z0 Insert E-/E+ Z0 Super Mag. 35.8 Super Mag. E-/E+ Z0 Super Mag. E-/E+ Z0 Super Mag. E-/E+ Z0 Super Mag. E-/E+ Z0 Insert E-X0 E+/E+ Z0 Super Mag. E-/E+ Z0 Super Mag. E-/E+- Z0 Super Mag. E-/E	E++ £1 used £2 £69 - £1Exc £E+ £2E++ £2E++ £3E++ £3E++ £45 - £45 - £45 - £5E+ £3E+ £45 - £5E+ £5E	94939934137229
150mm #38 ULJ Led Shutter	E++ £1 used £2 £69 - £1 59 - £1Exc £E++ £2E++ £45 - £ + £9 - £E++ £ £10 - £ £20 - £ £49 - £	9 3 4 1 3 7 2 9 9 1 2
150mm 7.3 But Jud Shutter Union 7.50mm 7.3 But Jud Shutter Union 7.50mm 7.5 But Jud Shutter Union 7.50mm 7.5 But Jud Shutter Union 7.50mm 7.5 G. Softom 7.5 G. Softom 7.5 G. Softom 7.5 G. Komura 2.5 Converter Unitar 2.5 Converter E. F. / E. + / E.	E++ £1 used £2 £69 - £1 59 - £1Exc £E++ £2E++ £2E++ £2E++ £2E++ £2E++ £2E++ £3E++ £3E++ £3E++ £4E++ £4E++ £5E++ £5E++ £5E++ £5E++ £5	9 3 4 1 3 7 2 2 9 1 2 5
150mm F38 ULdef Shutter 150mm F38 ULdef Shutter Unit 150mm F4 C	E++ £1 used £2 £69 - £1 59 - £1Exc £E+ £2E+ £3E+ £4 £10 - £1 £20 - £1 £249 - £1E+ £1	94939934137229253
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150mm F.38 U.Led Shutter 150mm F.38 U.Led Shutter Unit 150mm F.4 C	E++ £1 used £2 £69 - £2 £59 - £1Ex £E++ £2E++ £2E++ £2E++ £2E++ £2E++ £2E++ £2E++ £2E++ £3E+ £3E+ £3E+ £3E+ £3E+ £3E+ £3E+ £3E+ £3	9 13 13 13 13 13 13 13 13 13 13 13 13 13
150mm F.38 U.Led Shutter 150mm F.38 U.Led Shutter Unit 150mm F.4 C	E++ £1 used £2 £69 - £2 £59 - £1Ex £E++ £2E++ £2E++ £2E++ £2E++ £2E++ £2E++ £2E++ £2E++ £3E+ £3E+ £3E+ £3E+ £3E+ £3E+ £3E+ £3E+ £3	9 13 13 13 13 13 13 13 13 13 13 13 13 13
150mm F38 ULdef Shutter 150mm F38 ULdef Shutter Unit 150mm F4 C	E++ £1 used £2 £69 - £2 £59 - £1Ex £E++ £2E++ £2E++ £2E++ £2E++ £2E++ £2E++ £2E++ £2E++ £2E++ £3E++ £3E++ £4E++ £4E++ £4E++ £7E++ £7E++ £8E++ £7E++ £8E++ £8E+++ £8E++++ £8E+++++++++++++++++++++++++++++++++	9 13 13 13 13 13 13 13 13 13 13 13 13 13

Bellows Hood	F++	£35
Flash L. Grin (GL402)	F++	£29
Flash L Grip (GL402) Power Drive N	E+	£59
GCA396 Flash Adapter		
SUPPLIED FOR SHARE SHEET STATE FOR THE STATE OF		



645AFD Complete	E++ £699
645AF Complete	E+ £599
45mm F2.8 AF	
80mm F2.8 AF	
105-210mm F4.5 AF	
120mm F4 Macro MF	
150mm F3.5 AF	
210mm F4 ΔF I II D	F++ £699

Mamiya 7/711 Series	
43mm F4.5 L + Finder	E+ £949
50mm F4.5 L + Finder	Mint- £949
150mm F4.5 L	E+ £399
Finder 150mm FV702E++	- / Mint £149 - £199
ZE702 Polarising Filter	E++ £95

Minoita AF

Minoita AF
800Si Body OnlyUnused £139
700Si + 28-80mmE+ / E++ £59 - £99
700Si + VC700 GripE+ / E++ £79
700Si Date Body OnlyE+ £79
600Si + VC600 Grip. E+ £89
600Si + VC600 GripE+ £89 505Si Super + 28-80mmMint- / Unused £59 - £69
505Si Body Only F++ £20 - £29
500Si + 28-80mmE++ / Unused £49 - £69
500Si + 35-70mm E++ £39
500Si Body OnlyE++ £19 - £29
500Si Suner Body Only F++ £35
Dynax 4 + 28-80mmE++ / Unused £59
Dynax 40 + 28-100mmE+ / E++ £79 - £85
Dynax 40 Body OnlyE++ / Unused £49 - £59
Dynax 5 + 28-100mmE++ £79
Dynax 5 + 28-80mmE++ £59
404Si + 28-100mmE++ £59
404Si + 28-80mmE++ / Unused £49
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17-35mm F2.8-4 D AFE++ £299
24MM F2.8 AF E++ £249
24-105mm F3.5-4.5 DE+ / Unused £129 - £199
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E++	- / Unused £149 - £159
kina 35-300mm F4.5-6.7	
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00AF Ringflash	E++ £165
00AF Flash	E+ £9 - £15
00Xi Flash	E+ £25
00AF Flash	E+ / Unused £9 - £25
00Xi Flash	E+ / E++ £19 - £59
00i Flash	
00Xi FlashM	int- / Unused £49 - £69
/90 Winder (9000)	E++ £49
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100 + NPOO Drive (0000)	F++ 665 - 605

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RT101b Chrome Body Only	
8mm F3.5 MC	F+ / Mint- £25 - £49
8-70mm F3.5-4.8 MD	E+ / E++ £29 - £39
5-70mm F3.5 MD	F++ £29
'0-210mm F4 MD	Exc / E++ £39 - £49
00-200mm F5.6 MD	E+ / E++ £35 - £45
00-300mm F5.6 MD	F+ £75
35mm F3.5 MD	E++ / Unused £35 - £49
00mm F4.5 MC	E+ £30
00mm F4.5 MC	E+ £79 - £99
Sigma 50mm F2.8 Macro	E++ £65 - £75
amron 90mm F2.5 SP + 1:1	AdapterE+ £99
okina 400mm F5.6	
ivitar 55mm F2.8 Macro	Unused £69
uto 132PX Flash	E++ £29
uto 280PX Flash	
uto 360PX Flash	Mint- £49
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Vinder G	E++ / Unused £15 - £29

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F80 Black Body Only E+ / E++	£59 - £8
F80 Chrome + 28-80mm	E+ £6
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F80 Date Body Only	E++ £8
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F50 Black Body Only E+ / E++	£19 - £2
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F50 Black Body Only	£19 - £3
F601 Date Body Only	E+ £2
F401S Q/Date Body OnlyUr	nused £5
Pronea 600i + 24-70mm	E++ £7
FOOT Date Body Only FOOT SOME BODY ONLY FOOT SOME BODY ONLY FOR SOME SOME SOME SOME SOME SOME SOME SOME	£49 - £7
10.5mm F2.8 G AF ED DX Fisheve.	E++ £42
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14mm F2.8 AFD	E++ £74
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18-70mm F3 5-4 5 G AFS FD DX F+ / F++ F	99 - £15
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E+ / E++ £219 - £249	
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55mm F3.5 Micro Non Al	+ £7
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85mm F1.4 AISMint-	£49
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135mm F35 Non Al	+ £6
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200mm F5 6 Medical F++	£40
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400mm F3.5 IFED AlE+	£85
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SB12 Speedlight E+ / Mint CEO	+ £3
SB17 SpeedlightE++ / Mint- £59	+ £3
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M10 Chrome Body + M/Adapte	erE+ £3
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5mm F2.8 Zuiko Shift	E+ £24
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5-70mm F3.6 Zuiko	E+ £13
5-70mm F4 Zuiko	Fxc / F+ £29 - £3
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50-250mm F5 Zuiko	E++ £199 - £349
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75-150mm F4 Zuiko	As Seen / E++ £15 - £59
80mm F4 Auto Macro Zuiko	F+ £225
80mm F4 Macro Zuiko	F+ /F++ £159 - £199
85-250mm F5 Zuiko	
135mm F4.5 Zuiko Macro	
180mm F2.8 Zuiko	
300mm F4.5 Zuiko	
400mm F6.3 Zuiko	
F280 Flash	E+ £49 - £79
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T18 Flash	E+ / E++ £10 - £15
T20 Flash	E+ / E++ £9 - £25
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45mm F4 SMC	
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75mm F4.5 Shift	
100mm F4 SMC Macro	
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150mm F2.8 Takumar	
165mm F2.8	
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200mm F4 Takumar	Exc / E++ £99 - £19
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MZ-7 Chrome + 28-80mmE+ £59
MZ30 + 35-80mmE++ £39
MZ50 + 28-80mmAs Seen £39
MZ60 + 28-90mmE++ £59
SF7 + 28-80mmE+ £39
SFX Body OnlyAs Seen £39
SFXN + 35-105mmE++ £79
SFXN Body OnlyE++ / Mint- £39 - £49
Z1 Body OnlyE+ £59
Z1-P Body Only
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18-55mm F3.5-5.6 DA AL WRE++ £79
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20-35mm F4 FA ALE++ £269
24mm F2 SMC FA IF ALE+ £399
28-70mm F4 FA ALE++ £69 - £75
28-80mm F3.5-4.5 SMC FE+ £35
28-80mm F3.5-5.6 FA
50-135mm F2.8 DA* ED SDME++ £599
50-200mm F4-5.6 DA EDE++ / Mint- £79 - £109
70mm F2.4 DA Limited EditionMint- £359
70-200mm F4-5.6 SMC FAE+ / E++ £59
80-200mm F4.7-5.6 FE++ £59
80-200mm F4.7-5.6 FAE++ £89
100-300mm F4.5-5.6 FE++ £79
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Sigma 12-24mm F4.5-5.6 EX DG HSME++ £399
Sigma 17-35mm F2.8-4 EX AsphE+ £129
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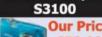


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65	

i	302AW	£64.99
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ì	65	£60.00
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ľ	75	£75.00
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			PECEL products		Fu S3 body €249
Manfrotto 055X PROB (*	600	(£86)	E0 1 E00 00 00 00 00	(£26)	Nikon D70 inc spare batt now €99 (£86)
			tie i i i i i i i i i i i i i i i i i i	STREET, STREET	Proping CO A ing Comm 120 hook updat lovel
Slik Master Classic tripod €199	2)	(£00)		(£26)	Bronica SQ-A inc 80mm, 120 back, waist level
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Canon 7D body (display model)	€1299	(£1124)	SB600/800 fit diffusers €19.99 (3) €9.99	(£8.65)	Mamiya RB67 ProSD body Inc 120 back
Nikon 24-70/2.8afs(2	P) €1399	(£1210)	430EX/580EX fit diffusers €19.99 (3) €9.99	(£8.65)	+ waist level mint-€399now €199(£172)
Canon 70-200/2.8 IS L MK11 (display)		(£1556)			Marriya RB67 Pro SD prism
Nikon MB-D11 (D7000)(3	() £160	total ages	5 in 1 type		
Canan 70, 200 (41 IC (display)	C000	Description of the last of the		(004 CO)	finder mint- boxed €249
Canon 70-200 f4 L IS (display)		(£778)	60cm €39.99now €24.99		Mamiya 220 back RB67 mint €179now €79 (£68)
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Nikon HB-45 lenshoods (7		(£8.65)	110cm €69.99 now €49.99	(£43)	diaphragm faulty €199now €75(£65)
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Black rapid Strap RS-7 €69. (C Black rapid Strap RS Sport €79 (C Nikon 55-200 VR (display) (C	now €35	(£30)	80cm €59.99now €44.99	(£39)	Canon EOS 10D boxed, mint-
Rlack rapid Stran BS Sport €70 (5	now €45	(630)	110cm €79.99now €59.99		inc BG-ED3 (no charger)now €49(£42)
Nikon SE 200 VD (display)	£100	(£172)	PANSONIO products	(LUZ)	
Nikoli 33-200 vn (display))E199		00 in 14 40	(0440)	Sigma 70-210 nikon af film only, €89now €39
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Nikon camera back packs(5	5)€39	(£34)		(£414)	nikon afd new (display) €179now €79(£68)
NIKON MAD	Steelt	SHOW AND ADDRESS OF THE PARTY O	12.5 3D lens€239	(£207)	Bronica SQA 120 back €99now €49(£42)
D700 body	I) €1699	(£1470)	4.40 5.1	(£293)	USED (hormal stock)
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D7000 inc 18-105VR		(£864)	25/1.4 Leica €569	(£492)	Canon 5D body €799now €729(£630)
D90 inc 18-105VR			45 000 00 000 0000		Canan OFOD back in semate control C100, now C1FO (C100)
		(£579)		(£250)	Canon 350D body inc remote control €189now €159 (£138)
D5100 inc 18-55VR(2	2)₹599	(£518)	100-300 OS€529	(£458)	Nikon MB-D200 grip €119now €79 (£68)
D5000 inc 18-55VR	2)€369	(£319)	14-42X€339	(£293)	Nikon D3000 body€249 (£215)
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D3000 inc 18-55afs (2		(£233)	RODE mierephenes		Nikon D200 boxed €599 now €399 (£345)
70-200/2.8 VR11	€1699	(£1470)	Video Mic €149now €99	(£86)	Canon 1DS MK111 Mint, €3499now €2999 (£2594)
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	/ COOO /			(2170)	Taliasonic 20/1.7 boxed as new C275
	E100				Panagonic 14/2 5 as now £285 now £250 (£224)
10.5 fisheye	()€499	(£432)	FORM V1 VAA VAO V50 A0 L 20 PC C10	1046 EU	Panasonic 14/2.5 as new €285now €259
16-85 VR (*	1)€399	(£345)		(£16.50)	Canon 270EX flas boxed mint- €89now €75 (£65)
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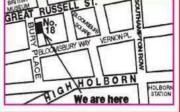
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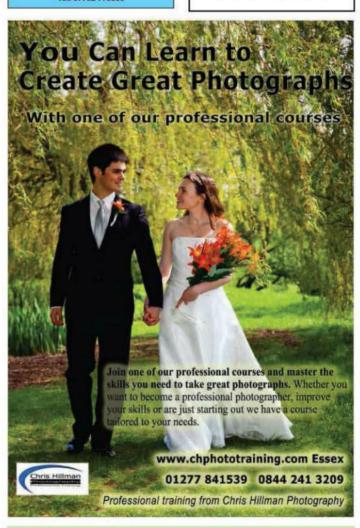
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OGDEN CHESNUTT

The abridged history presented by iconic photographs leaves us expecting too much of our own efforts behind the camera

'By looking back at

tend to view history

as a sort of flip book

that ushered in a

new world-view'

of era-defining events

such iconic photos, we

WHAT will it be?' I said, and when the words left my lips I noticed my first wisp of frosty breath since last winter. It was then that I realised nine months of cold and grey had arrived, and suddenly the choice before didn't seem to matter that much.

I'd been mulling over which camera to use: my Pentax SV or a pocket compact. Eli and I, partly inspired by Malcolm Browne's dramatic photo of Thich Quang Duc, a Buddhist monk who burned himself to death on a Saigon street in protest against the persecution of Buddhists by the South Vietnamese government (Icons of photography, AP 22 October), had travelled to the Occupy London

encampment at St Paul's to document the protest against corporate greed.

Fortunately, there were no signs of self-immolation here. The closest moment I saw was when a gust of wind caught the flame from a cigarette lighter and singed the iPod cable of a stunned smoker.

I brought both cameras, unsure of what would serve me best. The Pentax

offers me better overall image quality, but it's less discreet to use. The compact lets me work largely undetected, and the wideangle end of its focal range means I can aim the camera slightly away from the person I'm intending to photograph and still frame that person on a third and get a decent picture.

Honestly? I used the compact. Cameras are very good now, and reading Browne's account I wonder what he would have used back then had he had what we have now

Eli had his new compact system camera to mark the occasion, and together we weaved between tents and shot pictures mostly at extreme wideangles, trying to cram as many protesters, tents and crosses into the frame as possible. We were looking for that one defining event - the man setting himself on fire, though perhaps a bit watered down but it never came. There were lots of speeches, lots of signs, lots of hanging about. But that one dramatic moment never materialised. And because it never came we lacked a bold expression, big in the frame, and had mostly environmental shots with no obvious point of reference for the eye to latch on to.

Frustrated by his lack of material, Eli dismissed the crowd as do-nothings and layabouts. 'What do they even stand for?' he muttered, hastily deleting pictures from his memory card. Looking around at the 'End corporate greed' and 'We are the 99%' signs, it seemed pretty clear to me, but I bit my tongue. What this is really about, I suspect, is the acceptance that real change doesn't happen in an afternoon. I think the double edge of the sword that is photojournalism is that while it can translate movements for the masses, it can also mislead future citizens in our perception of the pace of change.

By looking back at such iconic photos, we tend to view history as a sort of flip book of era-defining events that ushered in a new world-view. What we find in our 'best of' books and compilations is

an abridged version of history; what's missing are the hundreds, if not thousands, of ordinary or banal contact sheets that passed before Browne's Buddhist monk or Murray Becker's the Hindenburg disaster (see AP 24 October 2009), or John Filo's Kent State shootings and countless other iconic photographs. The slow boil of popular sentiment is

edited out of retrospective tomes.

The digital age and rise of new technology have created new expectations. We've bitten from the Apple and its instant delights have caused us to forfeit a bit of our patience. Whether it's the ubiquity of cameras or the number of years passed since it last felt like the world was coming apart at the seams, I don't know, but it does feel like we've forgotten that public opinion in a crisis grows slowly until it gathers a

collective pace that cannot be ignored.

Eli hisses as a protester unfurls the same camera he's using and snaps an up-close shot of his comrades shouting into the lens, St Paul's dome looming over them. And then it also hits me: everyone is a photographer these days. The ubiquity of cameras has given more people more access to the inner workings of power, and it's no wonder the powers that be have seemed heavy handed towards photographers. Everyone's a potential journalist. It's getting harder to control.

'Are you about done? I'm ready to go,' Eli says, as I set the AF points on my camera. 'What are you shooting now?' He scowls at me like I've burned his iPod

'Nothing,' I say, as I shift away from him and line him up on a third. AP

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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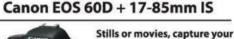
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Nikon 1



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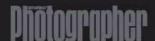
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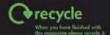




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Edited and written by Mat Gallagher, Richard Sibley and Tim Coleman Design Mark Jacobs Production Lesley Upton, **Breandan Maguire and Oliver Cotton**











This year has definitely been the year for the compact system camera (CSC), with 15 new models released since January.

Of the eight other big releases in 2011, only five were DSLRs, with the final three all members of Sony's pellicle-mirror group known as single lens translucent (SLT) cameras. Whether this shows a change in direction for advanced cameras or DSLRs have reached somewhat of a plateau is up for debate, but every new model here has made some form of progress in camera technology.

This has been the year that Nikon put paid to the rumours and joined the compact system camera market, with the introduction of the Nikon 1 system. We have also seen a new strong line-up from Olympus, with its third generation

of digital Pen cameras. Panasonic's G-series range also moved into its third generation and saw the introduction of a third variant, the GX models. It has been the year that APS-C-sized sensors tipped the 20-million-pixel mark in the form of Samsung's NX200 and Sony's Alpha 77 and NEX-7 cameras. Canon updated its entrylevel and flagship DSLR models with the EOS 1100D and EOS 1D X, that stands to replace both the EOS-1D Mark IV and EOS-1Ds Mark III.

With so much activity having been packed into 2011, it's difficult to imagine what next year may hold. However, with the Photo Marketing Association trade show in Las Vegas, USA, for the first time since 2009, the manufacturers may still have a few surprises up their sleeves.

Mat Gallagher, deputy editor

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Canon EOS 1100D £319

Canon updated its three-year-old 1000D entry-level DSLR with the 1100D, introducing HD video and an improved sensor

£419 (body only) £499 (with 18-55mm lens) £319 (body only) £390 (with 18-55mm lens) 12.2-million-effective-pixel CMOS sensor

Focal length mag 1.6x

Street price

Sensor

Lens mount Canon EF-S (compatible with EF)
Shutter speeds 30-1/4000sec in 1/2 or 1/3 steps plus bulb

so 10

Exposure modes Auto, program, aperture priority, shutter priority, manual, 6 scene modes and creative auto

Metering system 663-zone evaluative metering (linked to all AF points), centreweighted and partial (10%)

White balance Auto, 6 presets, plus custom setting

2.7in, 230,000 dots

Viewfinder type

AF points

9 (with centre-cross sensor) individually selectable points, auto or manual selection possible

Memory card SD, SDHC, SDXC
Weight 495g including battery and card/s
Dimensions 129,9x99,7x77,9mm

 Tested
 9 April 2011

 Score
 81% (very good)

WITH three years between releases, it is hardly surprising that Canon has been able to enhance its entry-level DSLR on several fronts. For example, in the time that has elapsed since the launch of the 1000D, HD video has become commonplace in DSLRs, so the 1100D offers 720p video capture.

The 1100D has a 12.2-million-pixel CMOS sensor. This marks a 2-million-pixel increase from the 10-million-pixel 1000D, for an output of 4272x2848 pixels. Images are recorded in JPEG or 14-bit CR2 rawformat files. Included with the camera is Digital Photo Professional, through which raw files can be processed. This is useful given that most new photographers will not own raw-editing software.

The sensitivity range has been extended by 2EV to ISO 100-6400, with the company claiming the new processor helps reduces noise levels. Our resolution charts showed the 1100D can resolve an impressive level of detail for a camera at this level, with a good performance up to ISO 6400.

In order to achieve its budget-level status, the camera has a low-cost polycarbonate body. It weighs 495g, which makes it one of the lightest DSLRs on the market.

As we would expect from a camera at this level, the menu is pared down from an extensive choice of controls, making it easy to navigate. Photographers can access key features, such as ISO, white balance and drive mode, on the rear of the camera, as well as through a quick menu system. Picture modes are also available through this menu, offering colour settings such as faithful, monochrome and portrait. The parameters of all colour settings can be adjusted for saturation, tone, sharpness and contrast.

Image stabilisation is provided through compatible lenses, and the camera is available as a kit with the EF-S 18-55mm f/3.5-5.6 IS II lens for around £390.

In terms of specification, the Nikon D3100 and Pentax K-r outperform the 1100D. However, it still provides all the tools required for a budding photographer.

AT A

12.2-millioneffective-pixel CMOS sensor ISO 100-6400 2.7in, 230,000-dot LCD screen 720p HD video



Canon, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. www.canon.co.uk

Canon EOS 600D £556

This mid-range DSLR is only a small upgrade from the EOS 550, but it now shares many of its features with more advanced models

CMOS sensor 3in. 1.04-millionpixel LCD monitor 1080p HD video ISO 100-12.800 Wireless flash control

ALTHOUGH it is derived from Canon's entry-level 300D, the 600D is very much a mid-range model and often referred to as a mini 60D. When it was launched, many considered this camera to be only a slight upgrade on the 550D, but it shares many of the 60D's features. The camera retains the 18-million-pixel CMOS sensor with fixed, low-pass filter as used on the 550D. It also keeps the Digic 4 processor and a maximum sensitivity of ISO 12,800.

Where the 600D has really seen an upgrade is in the LCD screen, inheriting the vari-angle bracket of the 60D to allow the 3in, 1.04m-dot LCD screen to be viewed from just about any position. The 600D includes wireless flash control to provide TTL metering control of off-camera Speedlite flashguns, as featured on the 60D, and also a basic+ exposure mode and a range of creative filters. The creative filters offer effects such as grainy black & white, soft focus and toy camera, which can be added to the images post-capture.

Where the 600D doesn't match the

60D is in the continuous shooting rate, offering a 3.7fps burst compared with the 5.3fps of the 60D, while the viewfinder has a 95% field of view and 0.85x magnification compared to 96% and 0.95x magnification on the 60D

When we tested the 600D (AP 2 April), we found it performed very well, with enough features for both the new and the advanced photographer looking for an affordable new body. Despite this, the 600D is probably not a big enough step forward to encourage 550D users to upgrade, and those seeking simple operation may opt to save themselves £50 and buy the older model. However, for those with an older DSLR or who do not require fast burst rates, a larger viewfinder or the build quality of the 60D, the 600D offers a well-specified solution at a less-expensive price.

£750 (with 18-55mm lens) Street price £556 (body only) £639 (with kit lens)

18-million-pixel CMOS Sensor

Focal length mag 1.6x

Canon EF-S (compatible with EF) Lens mount 30-1/4000sec in 1/2 or Shutter speeds

1/3 steps, plus bulb ISO 100-6400 (expandable to 12,800)

Exposure modes Auto, program, aperture priority,

shutter priority, manual, 6 scene modes and creative auto

Metering system 63-zone evaluative metering (linked to all AF points),

centreweighted, partial (9%) and spot (4%)

White halance Auto, 6 presets, plus custom

setting

Articulated, 3in LCD with ICD

1.04 million dots

Viewfinder type Pentaprism

AF points

9 (with centre-cross sensor) individually selectable points,

auto or manual selection possible

Memory card SD, SDHC, SDXC

570g with battery or card/s 133.1x99.5x79.7mm

2 April 2011

Score 83% (very good)



Canon EOS-1D X £5,300

A brand-new addition to the Canon line-up, this flagship model aimed at professionals replaces both the EOS-1D and EOS-1Ds models

18.1-million-pixel full-frame CMOS sensor

12fps burst mode (14fps high-speed mode)

61-point AF system Two Digic 5+ processors ISO 100-204,800 (expanded)

ANNOUNCED in October, the EOS-1D X is the tenth incarnation of the professional Canon body and combines the EOS-1D press and EOS-1Ds studio models into one unit. It is expected to go on sale in March next year - just in time for the professionals to use it at the London Olympic Games. The camera features a full-frame, 18.1-million-pixel sensor - which is a slight step back in resolution from the 21-million-pixel EOS-1Ds - and two DIGIC 5+ processors. There is also a Digic 4 processor purely for the 100,000-pixel RGB metering system.

There is a brand-new 61-zone AF system with 41 cross-type and five central-dual cross-type sensors. High-speed shooting provides a regular 12fps or 14fps in the super high-speed mode, which locks the mirror up on the first frame for up to a claimed 120 JPEG files. The sensitivity range has also been improved from the

EOS-1D Mark IV, giving a standard ISO of 100-51,200 and an extended range up to 204,800 (equivalent). The rear screen is a 3.2in, 1.024m-dot LCD with a hardened glass cover, while the viewfinder provides a 100% field of view with a 0.76x magnification and the option to a show a grid overlay and dual-axis electronic level.

The EOS-1D X is designed to offer highquality HD video, becoming only the second Canon full-frame model with video capability. It produces 1920x1080-pixel capture at 30fps, 25fps or 24fps, or 1080x720 pixels at 60fps or 50fps using H.264 compression MOV files, and although still limited to 4GB per clip, it will create multiple files to enable the camera to continue recording. Among the camera's connections are a microphone port and a Gigabit Ethernet Port for fast image transfer. It is also compatible with the new Wi-Fi transmitter (WFT-E6) for fast and secure data transfer

£5,300 (body only) Street price £5,300 (body only)

Sensor 18.1-million-pixel, full-frame

Focal length mag

Lens mount Canon EF (excludes EF-S lenses) 30-1/8000sec in 1/2 or 1/3 steps Shutter speeds

plus bulb

100-51,200 (extended to 204,800

equivalent)

Exposure modes Auto, program, aperture priority. shutter priority, manual, 6 scene

modes and creative auto 63-zone evaluative metering Metering system

(linked to any AF point), centreweighted, partial (9%)

and spot (4%) White balance Auto, 6 presets, plus custom

settina

LCD 3.2in 1.024 million dots

Viewfinder type Pentaprism

AF points 61 (41 cross type inc 5 dual cross type)

CompactFlash

DSLR and system cameras supplement

Memory card Weight Approx 1,380g Dimensions





AI A GLANCE

10.1-million-pixel, CX-format CMOS sensor 2.7x 35mm equivalent Nikon-1 mount

1920x1080p full HD video

1.44m-dot LCD viewfinder

ATA GLANCE

10.1-million-pixel, CX-format CMOS sensor

2.7x 35mm equivalent

Nikon-1 mount 1920x1080p full HD video

1.44m-dot LCD viewfinder

Nikon J1 £499 Nikon V1 £829

The J1 and V1 models represent Nikon's first foray into the compact system camera market and feature a new CX-format sensor

DESPITE protestations by Nikon that the company had no gaps to fill in its digital camera range, the new Nikon 1 series of compact system cameras was inevitable. What is more interesting is Nikon's decision to use a 10.1-million-pixel sensor measuring just 13.2x8.8mm in size. This is much smaller than an APS-C-sized sensor so the camera has a focal length factor of 2.7x 35mm. Therefore, the Nikkor 10mm pancake lens, for example, is the equivalent of a 27mm wideangle.

Although some DSLR users may find the small sensor and low pixel count off-putting, there are a number of other features that warrant giving the V1 and J1 another look. For example, the image processor is said to be more powerful than the Nikon D3X and is capable of producing a 60fps burst rate at full 10.1-million-pixel resolution. The sensitivity of both cameras is between ISO 100 and 3200, with an extended ISO 6400 option, both shoot full 1920x1080 progressive HD video footage, as well as 12-bit raw image capture. One defining feature of both cameras is the fact that they

use on-sensor phase-detection AF, which should be faster than the contrast-detection AF used in most compact system cameras. This is also good news if you plan to use existing Nikkor AF-mount lenses via the Nikon FT-1 adapter.

The V1 is the more advanced, with a mechanical shutter that has a maximum shutter speed of 1/4000sec. It also has an electronic shutter that allows for shutter speeds of 1/16000sec to be possible. The J1 only has an electronic shutter. For enthusiast photographers, the V1 features a 1.44m-dot LCD electronic viewfinder and a 921,000-dot LCD screen, while the J1 has a 460,00-dot LCD display.

While some photographers may think that the sensor size and resolution could inhibit the V1 and J1 compact system cameras, these models are meant to be pocketable system cameras rather than aimed at professional users. Making the sensor smaller means that lenses can also be smaller, creating a truly portable system. We tested the V1 in AP 12 November, and look forward to seeing how the J1 performs in a future issue.

Nikon 1 V1

CMOS

RRP £830 (w)
Street price £829 (w)
Sensor 10.1-mil

Focal length mag 2.7x Lens mount Niko

Shutter speeds

Exposure modes

Metering system
White balance
ad LCD

NIKKOA

Viewfinder type

AF points

Memory card Weight

Dimensions Tested Score

Nikon 1 J1

£830 (with 10-30mm lens) £550 (with 10-30mm lens) £829 (with 10-30mm lens) £499 (with 10-30mm lens) 10.1-millon-pixel 13.2x8.8mm 10.1-millon-pixel 13.2x8.8mm

CMOS 2.7x
nt Nikon-1 mount

Nikon-1 mount

30-1/4000sec mechanical shutter, (1/16000sec in electronic shutter setting)

electronic shutter setting)

electronic shutter setting)
100-3200, expandable to 6400
100-32, expandable to 6400

Program, aperture priority, shutter priority, manual, auto scene mode selector

TTL multi-segment, spot, centre

Program, aperture priority, shutter priority, manual, auto scene mode selector

TTL multi-segment, spot, centre

Auto, 6 presets, custom

3in, 921,000-dot LCD

Auto, 6 presets, custom

3in, 460,000-dot LCD

Electronic viewfinder with N/A 1.44m dots

135-area, face detection, AF tracking, select, spot tracking, select, spot SD, SDHC, SDXC SD, SDHC, SDXC SD, SDHC, SDXC 277g (with battery and card) 294g (hordy only) 234g (hordy only) 234g (hordy only)

 294g (body only)
 234g (body only)

 113x76x43.5mm
 106x61x29.8mm

 12 November 2011
 Not yet tested

 79% (very good)
 Not yet tested

Nikon, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932. www.nikon.co.uk



RRP

Street price

16.2-million-pixel CMOS sensor ISO 100-25,600 921.000-dot. variangle LCD screen Full (1080p) HD video

£560 (body only), £640 (with 18-55mm lens) 16.2-million-effective-pixel CMOS Sensor Focal length mag 1.5x Lens mount Nikon F Shutter speeds 30-1/4000sec plus bulb 100-6400 (25,600 expanded setting) PASM, auto, 16 scene modes, Exposure modes 7 special effects modes Metering system 420-pixel TTL 3D Color Matrix Metering II, spot, centreweighted White balance Auto, 6 presets, manual with fine LCD 3in, 921,000-dot vari-angle LCD Viewfinder type Pentaprism mirror AF points 11-point system Memory card SD, SDHC, SDXC Weight 560g (with battery and card) Dimensions 128x97x79mm Tested 28 May 2011

86% (very good)

£669.99 (body only)

£779.99 (with 18-55mm lens)

With many of the advanced features of the Nikon D7000, the D5100 should suit entry-level and enthusiast photographers alike

ANNOUNCED in April as the replacement for the Nikon D5000, the D5100 is a very significant upgrade. Most importantly, the new camera has a 16.2-million-pixel CMOS sensor. This is not only important because of the 3.9-millionpixel increase from the D5000, but also because it is the same basic sensor that is used in the D7000. Our tests have found that this sensor produces extremely low levels of noise and has a good dynamic range, so it is good to see the 16.2-millionpixel version used lower down in Nikon's DSLR range, at a price affordable to entry-level photographers.

The 16.2-million-pixel sensor, combined with Nikon's Expeed 2 image-processing system, allows the Nikon D5100 to have a sensitivity of ISO 100-6400, which can be extended to ISO 25,600. It also allows

14-bit raw files to be saved, which is an improvement on the D5000, and helps to improve dynamic range and colour rendition, particularly in shadow areas.

The D5100 has a 3in, 921,000-dot articulated rear screen, which is a slight increase from the 2.7in articulated screen of the D5000. Its method of screen articulation has also changed, with the D5100 having a more conventional hinge on the side, as opposed to at

the bottom of the camera on the D5000. The final major addition to the D5100 is

full HD video capture at 1080p. When all these are combined with a 4fps shooting rate and a whole host of in-camera effects, such as perspective and distortion control, the D5100 stands out as a great DSLR for both entry-level and enthusiast photographers.

Nikon, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932. www.nikon.co.uk

Score



RRP Street price Sensor

Focal length mag 2x Lens mount

Shutter speeds

Exposure modes

White balance

LCD Viewfinder type

AF points

Memory card

Weight Dimensions

Tested Score

£529.99 (with 14-42mm lens) £500 (with 14-42mm lens)

12.3-million-pixel Live MOS

Micro four thirds

60-1/4000sec in 1/2 or 1/3 steps

plus bulb 200-6400

Auto, program, aperture priority, shutter priority, manual, plus 22 scene presets and 6 art filters

Metering system 324-zone multi-pattern. digital ESP, centreweighted and spot, plus highlight/ shadow spot metering

> Auto, 8 presets, plus custom setting and Kelvin adjustment

3in, 460,000 dots Optional VF-2 EVF with 1.4 million dots

11 points, auto or manual selection possible, plus face detection

SD, SDHC 317g (without battery and card) 115.4x72.7x42mm

19 February 2011 78% (Good)

Olympus Pen E-PL2 £500

Launched at the turn of the year, the Olympus Pen E-PL2 was really little more than a slight tweak to the existing entry-level Olympus Pen E-PL1

ALTHOUGH now superseded to some extent by the Pen E-PL3 (or Pen Lite, as it is also known), the Pen E-PL2 still has a lot to offer those looking for a compact system camera. Like all other Olympus micro four thirds cameras, the E-PL2 uses a 12.3-million-pixel Live MOS sensor. The particular version of the sensor in the E-PL2 has an ISO 200-6400 sensitivity range. which is a 1EV increase from the ISO 3200 maximum of the Pen E-PL1.

Although the handling of the E-PL2 remains largely the same as the original E-PL1, the plastic and aluminium body has been given something of a makeover. The camera looks sleek, with round buttons replacing the dated and clunky

buttons of the E-PL1. The newer camera also has a control dial surrounding the directional controls

However, there is little else new to shout about on the E-PL2. It retains the ability to control compatible wireless flashguns, which is impressive from an entry-level compact system camera. It also has its own internal flash, though with a guide number of just 7m @ ISO 100. A few tweaks have been made to the art filters, including the ability to add a border to an image

Overall, the E-PL2 is a good camera, but there are many alternatives now available, including Samsung NX and Sony NEX system cameras that use larger, APS-Csized image sensors

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Olympus Pen E-P3 £665

RRP Street price

Sensor

£699 (body only) £665 (body only) £758 (with 14-42mm lens) 12.3-million-effective-pixel Live MOS

Focal length mag 2x

Lens mount Micro four thirds 360-1/4000sec in 1, 1/2 or Shutter speeds 1/3 steps, plus bulb 200-12,800

Exposure modes PASM, iAuto, 23 scene modes, 10 art filters

Metering system 324-zone multi-pattern TTL digital ESP, spot, centreweighted, highlight, shadow

White balance Auto, 6 presets, manual, 2 custom

LCD 3in, 610,000-dot touchscreen

Weight

Viewfinder type

AF points 35-point system, touch focus, face and eye detection Memory card SD, SDHC, SDXC 321g (without battery) 122x69.1x34.3mm

Dimensions Tested 13 August 2011 82% (very good) Score

The new flagship Pen model offers the best performance to date, with improved low-light shooting and faster AF

OLYMPUS launched its third generation of compact system digital cameras as a set of three, namely the E-P3, E-PL3 (Lite) and E-PM1 (Mini). The E-P3 is the most advanced model, and although all three new cameras share the same internal specifications, the E-P3 has guicker access to its functionality via extra dials and function buttons, and includes a built-in flash

While the resolution remains the same as the E-P2 at 12.3 million pixels, the new sensor outputs data to the processor at twice the speed (120fps), enabling faster auto-detection autofocus. Combined with the new dual processor TruePic VI unit, it enables an expanded high sensitivity of 12,800 equivalent ISO, plus an increase in video resolution up to 1920x1080 pixels at an interlaced 60fps in the AVCHD format, or 1080x720 pixels in AVI format.

As with previous Pen models, the sensor is mounted on a stabilisation unit to enable shake reduction with any lens, including full-sized E-series or OM lenses used via an adapter. There is no viewfinder on the E-P3, but the hotshoe and accessory port allow for the VF-2 or the new 920,000-dot VF-3 electronic viewfinder to be attached. or even the optical VF-1 unit. The camera also includes a built-in flash unit, which neither the E-P1 nor the E-P2 has. The art filters remain an important part of the Pen operation, and the E-P3 allows all the art filters to be used with manual or priority exposure for complete control.

The new autofocus system shows improvement over the previous versions and, when using the latest MSC lenses in good light, focusing is close to DSLR speed. Also, the full-time AF option means the lens can be already in position before you halfpress the shutter. However, low light can still cause issues, especially with continuous or new focus-tracking modes.

Olympus, KeyMed House, Stock road, Southend-on-Sea, Essex SS2 5QH. Tel: 0800 111 4888. www.olympus.co.uk

Olympus Pen E-PL3 (Lite) £479 Olympus Pen E-PM1 (Mini) £379

Offering a slimmed-down size, faster operation and impressive specification, the E-PL3 and E-PM1 are the smallest, slickest Olympus Pen cameras to date

THE E-PL3 (below left), is also called the Pen Lite. It is the smallest and lightest Olympus E-PL version yet. With its sleek and modern design, it is virtually unrecognisable from the retro feel of its predecessors. As part of its redesign, the camera uses an included hotshoe–mounted flash rather than a built-in flash, and the 460,000–dot LCD screen is a tilted type.

What has remained is the 12.3-million-pixel four thirds sensor, offering a 4000x3000-pixel output, although it is a refined version in the E-PL3 for improved noise performance, and consequently has an extended ISO range of 200-12,800.

Further enhancements include the company's latest TruePic VI engine, which improves the general speed of the camera, including 5.5 frames per second, faster write speeds and improved AF with a new 35-point system.

Users can benefit from a host of digital filters for creative effects. Where the art filters stand out from other systems is in the manual control that is offered to the

photographer to combine filters, such as dramatic tone, with extra effects, such as a border, while maintaining exposure control.

The E-PM1 (below right), also known as the Pen Mini, is the true new addition to the Pen range this year. It is slightly smaller than the E-PL3 and significantly lighter at 265g, including battery and card, making this the company's smallest Pen yet.

Available in several colours and with a simple interface and button layout, the E-PM1 is aimed at the mass market and a good entry point for those buying their first interchangeable–lens camera. Manual exposure controls are accessed via the menu rather than the body itself.

Most of the E-PM1's features match the E-PL3, such as its 12.3-million-pixel sensor, full (1080i) HD video, ISO 200-12,800, 35-point AF system and 5.5 frames per second. The LCD screen also has a 460,000-dot resolution, but it is a fixed type. Added to the system are two new prime lenses, the 45mm f/1.8 and 12mm f/2 (equivalent) lenses.

Olympus Pen E-PL3 Olympus E-PM1

RRP	£549.99 (with 14-42mm lens)	£399 (with 14-42mm lens)
Street price	£479 (body only) £493 (with 14-42mm lens)	£379 (body only) £399 (with 14-42mm lens)
Sensor	12.3-million-effective-pixel Live MOS	12.3-million-effective-pixel Live MOS
Focal length mag	2x	2x
Lens mount	Micro four thirds	Micro four third
Shutter speeds	60-1/4000sec in 1, 1/2 or 1/3 steps plus bulb	60-1/4000sec in 1, 1/2 or 1/3 steps plus bulb
ISO	200-12,800	200-12,800
Exposure modes	PASM, iAuto, 23 scene modes, 10 art filters	PASM, iAuto, 23 scene modes, 10 art filters
Metering system	324-zone multi-pattern TTL digital ESP, spot, centreweighted, highlight, shadow	324-zone multi-pattern TTL digital ESP, spot, centreweighted, highlight, shadow
White balance	Auto, 6 presets, manual, 2 custom modes	Auto, 6 presets, manual, 2 custom modes
LCD	3in, 460,000 dots, tiltable	3in, 460,000 dots
Viewfinder type	N/A	N/A
AF points	35-point system, touch focus, face and eye detection	35-point system, touch focus, face and eye detection
Memory card	SD, SDHC, SDXC	SD, SDHC, SDXC
Weight	313g (with battery and card)	265g (with battery and card)
Dimensions	122x69.1x34.3mm	109.5x63.7x34mm
Tested	10 September 2011	Not yet tested
Score	82% (very good)	Not yet tested





Panasonic Lumix DMC-G3 £460 Panasonic Lumix DMC-GF3 £340

Panasonic further develops its micro four thirds range with its third-generation G3 and GF3. They are the smallest and lightest yet, with more dedicated lenses to choose from, too

THE G3 and GF3 third–generation models continue to enhance the Panasonic micro four thirds range, which is impressive given that they are the smallest and lightest versions yet. With a body measuring 115.2x83.6x46.7mm, the G3 is 25% smaller than its G2 predecessor, and at the time of release it was the smallest interchangeable–lens camera with built–in viewfinder. Likewise, the GF3 is approximately 16% smaller and lighter than the GF2, and is the smallest of its kind around, this time with the stipulations of including a built–in flash and four thirds sensor.

The G3 has a 16-million-pixel sensor, which is a huge leap up from the 12.1-million-pixel sensor of the G2. This same sensor was also found in the entry-level GF2 and now the current GF3. It is a clear move by the company to separate the two cameras for different types of user. The GF3 has taken steps toward, being a mass-market camera.

Both cameras feature an LCD touchsensitive screen, which offers the benefit of very handy features like touch focus. The user can select the part of the frame they want to be in focus by finger touch, which is particularly effective in the pinpoint AF mode. As well as this feature, the G3 can be controlled by a four-way control pad and the GF3 by a new control wheel, the latter being the first in the range to include such a control and aids speedy handling no end – which is a clear strength of the camera.

Other than styling, one of the key differences between the G3 and the GF3 is that the G3 has a hotshoe port for accessories, such as compatible flashguns, and also a built-in 1.44-million-dot electronic viewfinder. Furthermore, the G3 offers not only a touchscreen, but it is also articulated from a hinge on the left-hand side.

Other shared features include full (1080i) HD video capture at 50fps in AVCHD format, 4fps high-speed shooting and a sensitivity range of ISO 100-6400.

Any camera in the Lumix micro four thirds range has an increasing number of lenses to choose from. Alongside the cameras, the company released a long-anticipated 25mm f/1.4 (50mm effective) prime lens.

1し-613	Lumix DMC-GF3
I	LUIIIIX DIM

	Lumix DMC-63	Lumix DMC-GF3
RRP	£628.99 (body only)	£548.99 (body only)
Street price	£460 (body only) £490 (with 14-42mm lens)	£340 (body only) £380 (with 14-42mm lens)
Sensor	16-million-effective-pixel Live MOS	12.1-million-effective-pixel Live MOS
Focal length mag	2x	2x
Lens mount	Micro four thirds	Micro four thirds
Shutter speeds	60-1/4000sec plus bulb	60-1/4000sec
ISO	160-6400	160-6400
Exposure modes	Program, aperture priority, shutter priority, manual iA+, 17 scene modes	Program, aperture priority, shutter priority, manual, iA, iA+, creative control, scene, custom set
Metering system	144-zone multi-pattern sensing system	144-zone multi-pattern sensing system
White balance	Auto, 7 presets, 2 custom, Kelvin, all with fine-tuning	Auto, 5 presets, 2 custom, and Kelvin 2,500-10,000K
LCD	3in, 460,000-dot touchscreen LCD	3in, 460,000-dot touchscreen LCD
Viewfinder type	EVF with 1,533,600 dots equivalent	N/A
AF points	23-area and touch focus anywhere in the frame	23-area, face detection, AF tracking, 1-area, pinpoint
Memory card	SD, SDHC, SDXC	SD, SDHC, SDXC
Weight	336g (body only)	222g (body only)
Dimensions	115.2x83.6x46.7mm	107.7x67.1x32.5mm
Tested	11 June 2011	30 July 2011
Score	83% (very good)	83% (very good)

Panasonic, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 0844 844 3852. www.panasonic.co.uk

Panasonic Lumix DMC-GX1 £500

While the GX1 is the first in a new tier of G-series cameras. it carries on where the GF2 left off with an advanced compact-style model for enthusiasts

WHEN the GF3 was announced earlier this year, it left some photographers disillusioned with its new simple design when the previous GF2 had been considered a more advanced product. The new Lumix DMC-GX1 resolves this by forging a fourth arm of the G-series range that goes handin-hand with Panasonic's new X-series premium lenses, with the 14-42mm power zoom coming as a kit option for this model. The sensor read-out has increased from 60fps to 120fps, allowing a faster autofocus, and when combined with the latest algorithms and power-zoom lens it provides the fastest AF of any G-series model. The GX1 also features full-time AF for both still and movie capture, and selectable focus points across the whole of the scene. Video can now be captured in a choice of AVCHD at an interlaced 50fps or MP4 at 25fps or 30fps. Among the focus options, a new AF flexible (AFF) is available

alongside single and continuous to allow auto selection based on the subject. A onepush auto exposure (AE) is also available in speed priority or manual-exposure modes to quickly align the optimum exposure. There are two separate function buttons on the camera that can be customised for quick access to various options, as well as two custom modes on the exposure dial for regularly used settings. Two new creative effects of low key and toy have been added to the previous collection of effects. The camera has a new on-screen display and newly designed handgrip and buttons to differentiate it from the other ranges.

A new electronic viewfinder accessory was launched at the same time, which is compatible with the GX1 and other G-series models with the accessory port, and features a 1.44-million-pixel resolution. The GX1 is expected to go on sale in December (see our first look next week in AP 26 November).

16-million-pixel Live MOS sensor ISO 160-12800 4.2fns (20fns reduced resolution) Full HD video capture New creative effects

£499.99 (body only) £599.99 (with 14-42mm lens) £729.99 (with 14-42mm power zoom lens)

Street price As above 16-million-pixel Live MOS Sensor

Focal length mag 2x Lens mount

RRP

Micro four thirds Shutter speeds 60-1/4000sec plus bulb 160-12.800

PASM, creative control, scene Exposure modes modes, custom menu

Metering system 144-zone multi pattern White balance Auto, 5 presets, white set 1 & 2,

colour temperature LCD 3in, 460,000-dot touch panel

N/A (optional 1.44m EVF) Viewfinder type 23-area, 1-area pinpoint touch, AF points

tracking

SD, SDHC, SDXC Memory card Weight 318g (inc battery and card)

116.3x67.8x39.4mm



Panasonic, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 0844 844 3852. www.panasonic.co.uk



Pentax Q £599

Its tiny size, retro style and new Q-mount interchangeable lenses mean the Pentax Q adds a new and colourful approach to the compact system camera

MORE than 30 years ago, Pentax created the smallest interchangeable-lens camera through its film Auto 110, and now it has emulated this feat through its digital range with the Pentax Q.

Dimensions of 98x57.5x31mm make the Pentax Q the smallest interchangeable-lens camera available. In fact, it is smaller than many compact cameras. This is made possible by using a smaller 1/2.3in imaging sensor (4.6x6.2mm), which is the same size used in many compact cameras. It packs 12.4 million pixels at a 4000x3000-pixel output, and uses a shift system for both shake reduction and to clean the sensor.

As well as still images, the camera offers video capture, at 1080p full HD. All images are composed on the 460,000-dot LCD screen.

Despite its rather fun appeal, the Q is well made from a magnesium-alloy body, with full manual control, built-in flash and hotshoe port. Like many Pentax cameras, the Q offers neat features such as interval shooting, multi-exposure capture, and highlight and shadow correction to extend its dynamic range.

Quick dial is a handy control on the front of the camera body. It has five settings comprising off and 1–4. Here, smart effects, digital filters, aspect ratio and colour mode can all be combined for four different custom creative–shooting settings, and then rapidly accessed through the dial. Effects include high–contrast monochrome and cross–processing.

As the first camera of its kind for Pentax, the company has created a new Q mount to match the size of the camera, and at the time of launch there are five lenses. Each has a magnification factor of 5.5x and the equivalent focal lengths are a fixed 47mm f/1.9, a zoom 27.5–83mm f/2.8–4.5 and three 'toy' lenses consisting of a 17.5mm fish eye, 35mm f/7.1 wide and 100mm f/8 telephoto. A benefit of the diminutive sensor is that all Q lenses can be constructed significantly smaller than other interchangeable systems, making this the first that is a truly compact system.

With its quick access to colour modes and manual controls, and its diminutive size, the Pentax Q could well be a great option for fun and also discreet street photography.

£599 (with 47mm lens) Street price Sensor 12.4-million-effective-pixel CMOS Focal length mag 5.5x Lens mount Pentax Q bayonet 30-1/2000sec (1/8000sec in Shutter speeds electronic shutter setting) 125-6400 Program, aperture priority, shutter Exposure modes priority, manual, auto, blur control, scene modes Metering system TTL multi-segment, spot, centre White balance Auto, 7 presets, custom

£599 (with 47mm lens)

RRP

Metering system
White balance
LCD
3in, 460,000 dots
Viewfinder type
AF points
4F tracking, select, spot
Memory card
Weight
200g with battery and card
(180g body only)

AT A GLANCE

12.4-million-pixel, 1/2.3in CMOS sensor Pentax bayonet Q mount Magnesium-alloy chassis Sensor-shift shake reduction 200g inc battery and card

Pentax. Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 8PN, Tel: 0870 736 8299, www.pentax.co.uk



Ricoh GXR Mount A12 £549

After much anticipation, Ricoh finally released its GXR Mount A12 module, allowing Leica M-mount-compatible lenses to be used with the GXR system

IT HAS been more than two years since Ricoh released the GXR modular camera system, and the range of lens/camera units has been slowly expanding since. However, the GXR M-mount A12 camera module is a bit different.

Rather than pairing the sensor with a lens in a sealed unit, the M mount is a 12.3-million-pixel, APS-C-sized sensor, paired with an M mount. This allows M-mount lenses from companies such as Leica, Voigtländer and Zeiss to be used with the system. For many GXR owners, this much-anticipated device enables them to enjoy the use of such high-quality optics when they'd otherwise need an adapter or spend more than £5,000 on a Leica M8 or M9. The cost savings are clear, considering that a GXR camera back, M-mount module and VF-2 electronic viewfinder are combined in a kit cost around £1,000. It also has the advantage of being smaller and lighter than a Leica M9

To maximise the resolution and sharpness

of high-quality M-mount lenses, Ricoh has designed the sensor so that it doesn't include a low-pass filter. This can cause moiré patterning to be visible when photographing some textures, but built-in anti-moiré algorithms should prevent such patterning appearing in JPEG images.

The unit has a mechanical shutter and an electronic shutter. The electronic shutter captures a fraction of a second read-out from the sensor, but may produce slanted vertical lines when panning. However, the electronic shutter mode is silent, which makes it ideal for use in situations when discretion is necessary.

Overall, the M-mount camera unit produces sharp images, and noise is well controlled up to ISO 1000. The relatively small size of the GXR unit makes it ideal for documentary and travel images. However, what the GXR A12 mount really offers is a whole new lease of life for classic M-mount lenses, at a fraction of the cost of buying a Leica M9.

RRP	£579
Street price	£549
Sensor	12.3-million-effective-pixel CMO
Focal length mag	1.5x
Lens mount	Leica M mount
Shutter speeds	180-1/4000sec
ISO	100-3200
Exposure modes	Aperture priority, manual, scene modes
Metering system	TTL multi-segment, spot, centre
White balance	Auto, 5 presets, custom
LCD	3in, 460,000-dot LCD
Viewfinder type	Optional optical or 920,000-dot EVF
AF points	Manual focus
Memory card	SD, SDHC, SDXC
Weight	370g when mounted on GXR body unit
Dimensions	120×70.2×45.7mm
Tested	9 October 2011
Score	Four stars

Ricoh, Ricoh House, 1 Plane Tree Crescent, Feltham TW13 7HG. www.ricoh.co.uk. Tel: 0208 261 4000

APS-C CMOS sensor Compatible with M-mount lenses Mechanical or electronic shutter Requires Ricoh GXR camera control

Samsung NX200 £699 Samsung NX11 £309

APS-C CMOS sensor i-Function lens system 3in, 614,000-dot AMOLED LCD Panorama mode



In 2011 Samsung expanded its range of compact system cameras by introducing the NX11 and NX200, with the NX200 having an impressive 20.3-million-pixel CMOS sensor

AT THE beginning of 2011, Samsung announced an upgrade to its popular NX10 compact system camera (CSC) with the introduction of the new NX11. Both cameras use the same 14.6-million-pixel, APS-Csized CMOS sensor, 3in OLED rear screen and both are styled like miniature DSLRs. However, there are also some new features on the NX11.

The handgrip of the NX11 has been slightly redesigned, making it more contoured than the straight edge of he NX10's grip. The major new feature of the NX11, though, is the introduction of i-Function compatibility, whereby i-Function-compatible lenses can be used with the NX11. These lenses have a button on the side that, when pressed, allows certain shooting settings to be changed via a turn of the focus ring on the lens rather than using the buttons and menus on the camera. Although it takes a while to get used to changing features in this way, it soon becomes a fast and intuitive method of changing exposure and image settings. Image quality from the NX11 is largely

the same as that of the NX10. The updated camera produces images with nice colour and contrast, and a variety of different images styles are available. The detail resolution of JPEG images, particularly at higher sensitivities, is hampered by slightly overly aggressive noise reduction.

While the NX11 may have been an upgrade, the NX200 offers something completely new. The rather quirky contoured design of the NX100 has given way to a more serious, classic camera design, more befitting of the NX200's impressive 20.3-million-pixel APS-C-sized sensor. In a sensor of this size only Sony has cameras with a higher resolution, which is testament to Samsung's intention to make the NX range a serious competitor in the compact system camera market.

With a 7fps shooting rate, sensitivity range of ISO 100-12,800 and full 1920x1080 HD video capture, the NX200 should prove to be worthy competition to Sony's NEX range of cameras.

See our full test of the Samsung NX200 in AP 10 December.

Score

Samsung NX11

Samsung NX200

RRP	£499.99 (with 18-55mm lens)	£699.99 (with 20-50mm lens)
Street price	£309 (body only) £390 (with 18-55mm lens)	£699 (with 20-50mm lens)
Sensor	14.6-million-pixel CMOS	20.3-million-pixel CMOS
Focal length mag	1.5x	1.5x
Lens mount	Samsung NX mount	Samsung NX mount
Shutter speeds	30-1/4000sec in 1/3 steps plus bulb	30-1/4000 in 1/3 steps plus bulb
IS0	100-3200	100-12,800
Exposure modes	Smart auto, program, shutter priority, aperture priority, manual, lens priority	Smart auto, program, shutter priority, aperture priority, manual, lens priority
Metering system	Multi-segment, centreweighted, spot	Multi-segment, centreweighted, spot
White balance	Auto, 6 presets, plus manual and custom	Auto, 5 presets, plus manual and custom
LCD	3in, 614,000-dot AMOLED	3in, 614,000-dot AMOLED
Viewfinder type	EVF VGA 640x480 pixels, 921,000 dots	N/A
AF points	15 mode or up to 35 in close- up mode, auto or manual selection possible	15 in auto mode or up to 165 positions in manual selection
Memory card	SD, SDHC, SDXC	SD, SDHC, SDXC
Weight	353g (without battery/ memory card)	220.4g (with battery/memory card)
Dimensions	123x87x39.8mm	116.5x62.5x36.6mm
Tested	7 May 2011	Not yet tested

Samsung, Samsung House, 1,000 Hillswood Drive, Chertsey, Surrey KT16 OPS. Tel: 01932 455 000. www.samsungcamera.com/uk

Not yet tested

84% (very good)



Sony Alpha 35

Sony Alpha 65

RRP	£439 (body only)	£789 (body only)
Street price	£390 (body only) £435 (with 18-55mm lens)	£789 (body only) £875 (with 18-55mm lens)
Sensor	16.2-million-effective-pixel CMOS	24.3-million-effective-pixel CMOS
Focal length mag	1.5x	1.5x
Lens mount	Sony Alpha mount	Sony Alpha mount
Shutter speeds	30-1/4000sec in 1/3 steps plus bulb	30-1/4000sec in 1/3 steps plus bulb
ISO	100-12,800 (expandable to ISO 25,600)	100-16,000 (expandable to ISO 50)
Exposure modes	Auto, program, aperture priority, shutter priority, manual, 8 scene modes	Auto, PASM, 8 scene modes, sweep panorama, 3D sweep panorama
Metering system	1,200-zone evaluative metering, centreweighted and fixed centre spot	1,200-zone evaluative metering, centreweighted and fixed centre spot
White balance	Auto, 6 presets, Kelvin, plus custom setting	Auto, 6 presets, Kelvin, plus custom setting, micro adjust
LCD	3in, 921,000 dots	3in, 921,000 dots, articulated
Viewfinder type	1.15-million-dot EVF	2.359-million-dot XGA OLED EVF
AF points	15 points (3 cross-type), auto or manual selection possible	15 points (3 cross-type), auto or manual selection possible
Memory card	SD, SDHC, SDXC, Memory Stick Pro Duo	SD, SDHC, SDXC, Memory Stick Pro Duo
Weight	473g approx (including battery/card)	622g approx (including battery/card)
Dimensions	124x92x84.7mm	132.1x97.5x80.7mm
Tested	2 July 2011	Not yet tested

The Alpha 35 and 65 offer imaging sensors found on more expensive models

ALTHOUGH at two different levels, the Alpha 35 and 65 serve a similar purpose: to provide affordable imaging sensors that are found on much more expensive models. The Alpha 35 replaces the Alpha 33 as the second-generation entry-level model, but with a refined version of the higherresolution 16.2-million-pixel sensor found in the Alpha 55, Nikon D7000 and Pentax K-5. This is particularly impressive given the Alpha 35's street price

Likewise, the Alpha 65 offers an affordable entry point for the class-leading imaging sensor also found in the Alpha 77 and a 24.3-million-pixel sensor in a camera costing less than £900 is impressive. Furthermore, the Alpha 65 has the same 2.359-million-dot XGA OLED electronic viewfinder, which is the best viewfinder of its

type on the market.

There are certain areas with both models where Sony has cut back to make them more affordable, though. The most obvious of these in the Alpha 35 is the fact that the 921,600-dot LCD screen is now fixed rather than articulated, as was the case on the firstgeneration Alpha 33 and 55, and the frame rate is a maximum 5.5fps rather than 10fps.

For the Alpha 65, differences include a slightly slower 10fps shooting instead of the 12fps of the Alpha 77, an articulated screen rather than articulated and tiltable, and an AF system that includes 15 points rather than 19, with only three being the more

sensitive cross-type.

All this said, both cameras share several other features with their more expensive counterparts. As single lens translucent (SLT) Alpha cameras, the Alpha 35 and Alpha 65 use a fixed translucent mirror, which removes the need for a pentaprism and enables a more compact body size than their competition. Handily, both include Sony's SteadyShot in-camera image stabilisation, which shifts the sensor to compensate for handheld movements and provides sharper shots for up to an extra 2.5-4EV, depending on the lens used.

Compared to other cameras in a similar price range, both the Alpha 35 and 65 have a great feature set and great image quality. What's more, through these cameras Sony has restructured its range, and made differences between each of its Alpha models clearer than before, and more straightforward for first-time buyers.

Sony, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. www.sony.co.uk

Not yet tested

83% (Very good)

Score

Sony Alpha 77 £1,149

On paper, the Alpha 77 replaces the popular enthusiast-level Alpha 700 DSLR. In reality, the two are very different cameras, with the Alpha 77 coming on leaps and bounds

ALTHOUGH the Sony Alpha 77 is classed as the replacement for the enthusiast-level Alpha 700, the two cameras are hardly comparable. The key difference is that Sony has departed from the moving-mirror operation found in a DSLR in favour of the fixed translucent mirror of its SLT cameras, introduced last year through the Alpha 33 and Alpha 55. Only in its second generation, the technology used in Sony's SLT cameras has been visibly enhanced

The four years between the Alpha 700 and Alpha 77 have seen many technological improvements, and the specification of the Alpha 77 blows the Alpha 700 out of the water, which is an exciting prospect for any enthusiast.

One key area of improvement is the class-leading 24.3-million-pixel, APS-C-sized sensor, which is able to resolve a staggering level of detail. Its 6048x4024pixel resolution is capable of 20x13.3in prints at 300ppi without interpolation.

The LCD screen has a 921,600-dot resolution and is the first to include a dual mechanism for tilt and articulation movements. This means the screen can

24.3-million-pixel Exmor APS HD CMOS sensor

2.359-million-dot XGA OLED electronic viewfinder

Tilted and articulated 921.600-dot LCD screen

shooting rate

Up to 12fps

1080i HD video with phase-detection AF be brought away from the camera to a multitude of angles, and even above the camera. Plus, the contrast and deep blacks make this one of the crispest screens around

Every Sony SLT camera uses an electronic viewfinder, and the company has upped the quality of this EVF to a 2.359-million-dot resolution for smooth and crisp detail, while the fact that it is an XGA OLED type provides 10x the contrast of other EVFs. This is the best electronic viewfinder around, and one that provides advantages over an optical version, such as capability for a brighterthan-reality display and focus magnification up to 11.7x.

The fixed mirror benefits the camera because it does not flip up for every exposure, and thus results in faster frame rates, in this case 12fps at full resolution with full-time continuous phase-detection AF, which once again tops the competition. We also love the built-in teleconverter, which offers 1.4x or 2x magnification, although at reduced resolution.

This is a camera that has upped the bar for the rest to follow.

£1,149 (body only) Street price £1,149 (body only)

£1,665 (with 16-50mm lens) 24.3-million-effective-pixel HD Sensor

CMOS sensor

Focal length mag 1.5x Lens mount Sony Alpha mount

30-1/8000sec in 1/3 steps Shutter speeds plus bulb

ISO 100-16,000 (extended to ISO 50)

Exposure modes Auto, auto+, program, aperture priority, shutter priority, manual and 8 scene modes including 3D

sweep panorama Metering system 1,200-zone evaluative metering.

centreweighted and fixed centre

White balance Auto, 6 presets, Kelvin, plus

custom setting 3in, 921,6000-dot, tilted and articulated

Viewfinder type 2.359-million-dot XGA OLED

electronic

AF points 19 points with 11 cross-type, auto or manual selection possible

Memory card SD, SDHC, SDXC, Memory Stick Pro Duo

Weight 732g approx (including battery/card)

Dimensions 142.6x104x80.9mm 15 October 2011 Tested



Sony, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. www.sony.co.uk

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Price shown before cashback, claim from Panasonic

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7-14mm F4	
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14mm F2.5	
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14-140mm F4/5.8	OIS £649
20mm F1.7	£279
45mm F2.8 OIS	£569
45-200mm F4/5.6	OIS£239
100-300mm F4/5	.6 OIS.£449

14-42mm F3.5/5.6 Power OIS X.....£350 45-175mm F4/5.6

Power OIS X.....£380

The Nikon 1 system



V1 + 10-30mm f3.5/5.6 VR....... V1 + 10mm f2.8

V1 + 10-30mm f3.5/5.6 VR

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J1 + 10mm f2.8......

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SBHN5ffash...

All prices shown are subject to availability and correct at time of compilation 2nd November 2011. E&OE.



Mail Order:

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27-29, Bolton Street, Brixham. Devon. TQ5 9BZ.



Sony NEX-7 £980

The Sony NEX-7 is a rangefinder-style compact system camera with a built-in viewfinder – and a high-resolution, OLFD electronic one at that

24.3-million-pixel

XGA OLED electronic viewfinder

2.359-million-dot. Built-in flash Magnesium-alloy body

RRP Street price Sensor

Focal length mag

Lens mount Shutter speeds

Exposure modes

Metering system

White balance LCD

Viewfinder type AF points

Memory card

Weight

Dimensions Tested Score

£999 (body only) £980 (body only)

24.3-million-effective-pixel CMOS

Sony E-mount

30-1/4000sec plus bulb 100-16,000

> PASM, ¡Auto, sweep panorama (2D, 3D), scene modes

1,200-zone evaluative, centreweighted and fixed spot centre Auto, 6 presets, custom, Kelvin 3in, tilted, 921,600-dot Xtra Fine TruBlack

2.359-million-dot, XGA OLED EVF 25-point multi-segment, centreweighted, flexible spot SD, SDHC, SDXC, Memory Stick

Pro Duo 291g (including battery/card)

119.9x66.9x42.6mm 19 November 2011 90% (Excellent)

THE SPECIFICATION of the NEX-7 reads just like the enthusiast-level Alpha 77, yet it is a mirrorless compact system camera. The NEX-7's pocket-sized body is stylish, intuitively simple and well made

from magnesium alloy.

This is the smallest CSC to include a viewfinder, and it is the same 2.359-million-dot XGA OLED electronic type that is found in the Alpha 65 and Alpha 77, with 100% field of view and 1.09x magnification. Its position on the top left of the body gives the camera a distinct rangefinder feel. Both the viewfinder and 3in, 921,600-dot tiltable LCD screen offer a high-contrast display with in-camera menus, exposure preview, digital level gauge and gridlines for composition.

What is even more impressive is that a built-in flash and hotshoe port are squeezed into the body, too. Truly, this is a camera that offers all the controls a photographer desires.

Two unmarked dials work in line with the control wheel on the back of the body in

what the company describes as a Tri-Navi system. Each of the dials can be customised and together they operate the exposure controls of the camera.

The camera's core is made up of a classleading 24.3-million-pixel, APS-C-sized CMOS sensor. As there is no mirror in front of the sensor it performs to its maximum capability, unlike the single lens translucent (SLT) Alpha 65 and Alpha 77, which have a translucent mirror in front of their sensors that hinders their performance in lowcontrast light.

Other impressive features include a claimed world's fastest shutter-release lag of 0.02sec, an ISO sensitivity range of 100-16,000, 10fps shooting rate and full (1080-pixel) HD video recording with manual-exposure control.

What is also great about the NEX-7 is the optional LA-EA2 mount adapter that has a built-in translucent mirror with phasedetection AF sensor, meaning the camera can be transformed into an SLT with compatibility for Alpha-mount lenses.

Sony, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. www.sony.co.uk



Sonv NEX-C3

RRP Street price Sensor

Focal length mag 1.5x Lens mount Shutter speeds Exposure modes Prod

Metering system 49 s White halance LCD Viewfinder type AF points

Memory card Weight **Dimensions** Tested Score

Sony	IEX-5N
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1920x1080-pixel HD video Touchscreen

£499 (with 18-55mm lens)	£599 (with 18-55mm lens)
£400 (with 18-55mm lens)	£580 (with 18-55mm lens)
16.2-million-effective-pixel CMOS	16.2-million-effective-pixel CMOS
1.5x	1.5x
Sony E-mount	Sony E-mount
30-1/4000sec plus bulb	30-1/4000sec plus bulb
200-12,800	100-25,600
Program, aperture priority, shutter priority, manual	Program, aperture priority, shutter priority, manual
49 segments	1,200 zones
Auto, 6 presets plus custom	Auto, 6 presets plus custom
3in, 921,600-dot TruBlack	3in, 921,000-dot LCD
N/A	Optional 2.3-million-dot EVF
25-point contrast- detection AF	25-point contrast- detection AF
SDXC, Memory Stick Duo	SDXC, Memory Stick Duo
Approx 225g	Approx 210g (body only)
109.6x60x33mm	110.8x58.8x38.2mm
AP 25 June 2011	Not yet tested
83% (Very good)	Not yet tested

Sony's second-generation NEX cameras were launched this year with new 16.2-million-pixel sensors, giving the C3 and 5N better image quality among many other improvements

BOTH the Sony NEX-C3 (above left) and NEX-5N (above right) are upgrades of the original NEX-3 and NEX-5 respectively, and both feature the latest Sony 16.2-millionpixel CMOS sensor. This is a 2-million-pixel increase in resolution over the original models, but is the same highly praised sensor that is used in the Sony Alpha 55, Pentax K-5 and Nikon D7000. Our test of the NEX-C3 (AP 25 June) showed that a lot of colour and detail could be recovered from the shadow areas of an image. At low ISO sensitivities this could be done with virtually no introduction of image noise. However, the sensor isn't the only improvement these two cameras offer.

The shooting rate of the NEX-5N has been increased from 7fps to an impressive 10fps. It also features a touchscreen display, which addresses one of our initial complaints about the NEX series: minimalist design and a lack of buttons that makes it difficult to change settings quickly.

Externally, the NEX-5N is identical to the NEX-5, with both having a solid magnesium-alloy body. However, there are differences between the Sony NEX-C3 and its NEX-3 predecessor. For

example, the NEX-C3 is smaller, but retains the same polycarbonate body.

Besides their construction, there are other differences separating the NEX-C3 and 5N. The NEX-5N has a better sensitivity range of ISO 100-25,600, compared to the NEX-C3's ISO 200-12,800. The video-capture mode also differs between the two cameras, with the NEX-C3 offering 1280x720-pixel resolution, and the NEX-5N a full HD, 1920x1080-pixel maximum video resolution.

Image composition and playback are viewed on the 921,600-dot 3in rear screen of both cameras, but only that of the NEX-5N offers touch control. Sony's FDA-EV1S electronic viewfinder (EVF) accessory can also be used with the NEX-5N, and it offers the same impressive 2.3-million-dot resolution as the built-in EVF of the NEX-7.

Although the 24.3-million-pixel resolution of the newly released NEX-7 may have stolen some of the thunder away from its NEX-system stablemates, both the NEX-C3 and NEX-5N help to complete a formidable line-up of Sony compact system cameras. We are looking forward to testing the Sony NEX-5N in AP 10 December.

Sony, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. www.sony.co.uk



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